



# **WAYS OF VISUAL STORYTELLING IN FICTION FILMS**

*and their  
reflection on  
the book*

MA Thesis Project  
Ourania Makrygianni  
ESAD Matosinhos  
Year 2018  
MA Communication Design  
Coordinator: Ana Raposo  
Co-coordinator: João Martino

*“It’s not about the story,  
It’s about the storytelling”*

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in fiction films and  
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*“Books and movies  
are like apples and  
oranges. They  
both are fruit, but  
taste completely  
different.”*

*– Stephen King*

(retrived from: <https://www.goodreads.com/quotes/204621-books-and-movies-are-like-apples-and-oranges-they-both>)





## ABSTRACT

### Keywords:

visual, narratives, book,  
storytelling, fiction film,  
cinema, graphic design

This project presents a reflection of fiction films on a different medium, the book. The inter-disciplinary research focuses on the fields of cinema and film, visual narrative and storytelling with editorial design. Through a series of experimentations on the printed medium the book emerges as a reflection of the complex visual narrative of a film, chosen for this purpose, namely *The Grand Budapest Hotel*, by Wes Anderson.

By examining the fundamentals of graphic design and cinema both separately and as a whole, and applying them to the printed medium the project aims to explore the representation of narrative within different media. The resulting publication focuses on mirroring as liberally as possible, the bond between visual storytelling in cinema and the book.



## RESUMO

Palavras-chave:

visual, narrativas, livro,  
storytelling, filme de ficção,  
cinema, graphic design

Este projeto apresenta uma reflexão de filmes de ficção num meio diferente, o livro. A pesquisa interdisciplinar foca-se nas áreas do filme e do cinema, da narrativa visual e da narração com desenho editorial. Através de uma série de experiências no meio impresso, o livro emerge como um reflexo da complexa narrativa visual de um filme, escolhido para este fim, especificamente, *The Grand Budapest Hotel* de Wes Anderson.

Ao examinar os fundamentos do design gráfico e do cinema, tanto em separado como em conjunto, e ao aplicá-los ao meio impresso, o projeto pretende explorar a representação da narrativa em diferentes meios de comunicação. A publicação resultante concentra-se em espelhar tão liberalmente quanto possível o vínculo entre a narrativa visual no cinema e o livro.



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# INTRODUCTION

## 1.1 Thesis methodology and structure

The objective of this thesis is to analyze and then make it a real action, by developing a project, on how the complex visual narratives in cinema can be reflected on a printed object, with a more static nature like the book. The focus was mostly centered on complex narratives, as they tend to be more interesting in these kinds of analysis. The methodology that was pursued after the necessary research, was the analysis of the narrative structures of films that adopt a different kind of complex narratives each, and then the development of the final project which is a book based on the film “The Grand Budapest Hotel” of Wes Anderson. The point was not to necessarily choose a film with a very complex narrative, but a film that with its narration and its complexity could give out an interesting result, structurally as well as meaningfully. The book is mostly experimental, which means that it breaks some rules of a novel text or of a common book that would be made about a film. Its aim is to allow the viewer the freedom to understand a story that would emerge from the expression of the film in the printed medium and not necessarily the actual story with every precise detail. We could say that the reader can be free to make his own variations of the story in his mind. The structure of the thesis begins with the historical context that is based on books, essays, articles and other thesis and related to the fields of cinema, graphic design and storytelling. It goes on with the analysis of the practice of those theoretical features in the most contemporary environment and ends with the description of the development of the project.

## 1.2 Cinema and graphic design

There is a deep connection between cinema and graphic design. As mentioned by Ellen Lupton, “film is a visual art” (Lupton, 2008, p.215) and the people who are involved in it or in arts that are relevant with motion, have to develop a multitasking way of thinking, related to design. Because of the proximity of those two types of art, their vocabulary many times is the same. (Holifield, 2016) That does not mean that their definitions are identical, because each one of those arts has its own point of view. This thesis is focused on the visual narratives that can be expressed by both graphic design and cinema and how this change of medium can be achieved but still, keep its expressive freedom.

## 1.3 The book as an object

Even if cinema is something really impressive, the book is a real object that can be touched, smelled, kept in our hands or libraries. Lupton claims that the printed book is available for a deep connection with the reader, much more than its digital relatives. (Lupton, 2011) And to be more precise, no-one can open an e-book at a random page like he/she would do with a common book. (Casonato, 2012)

*“It is the warmth of materials and textures and smells that make books the human object we are all familiar with, an object which we cherish and preserve jealously in our houses. It is undeniably their “cruel manuality” that distinguishes paper books from their technological siblings, and ultimately the very last reason why, despite all their financial, spacial and even ecological inefficiencies, we keep buying them.” (Casonato, 2012, p.12)*

# CINEMA IS THE MOST BEAUTIFUL FRAUD IN THE WORLD.

- JEAN-LUC GODARD

## 1.4 About storytelling

As Chatman (1978) describes narratives, they can still be in a book or in a film, so the narrative is somehow a living entity. This makes easier the change of medium for a story because it can be adapted in almost any medium. There are the strict metaphors, the more “liberal” ones, the remakes and the stories based on another story. Each one of them can be translated in the receiver’s mind in its own different way, which finally makes them have a lot more in common and a very strong bond, the human mind. Their beginning and ending point after all. As George Bernard Shaw said once:

*“Imagination is the beginning of creation. You imagine what you desire, you will what you imagined at last, you create what you will.” (2007, p.125)*

## 1.5. Relationship of cinema and books

We could say that the basic relationship of books and films are that they both tell a story. We could also say that the different modes of narration (Herman, 2009) they use is the other important connection between them. So, somehow their differences connect them. A novel that becomes a film is the most common way to captivate a story in a book to the big screen. The different way round is not commonly seen. It would be indeed a good question: “*Why a film never becomes a book?*” In a way, sometimes it does. In the form of an album, or a graphic novel, a comic, or even a children’s book, most of the times to satisfy the merchandising needs of a film. So, somehow, the relationship of books and films, even though is interesting, remains a little complicated. In this thesis, this relationship is being explored.





**“Cinematography is  
a writing with  
images in movement  
and with sounds.”**

**—Robert Bresson**





## I. DEFINING THE CONTEXT / THEORETICAL APPROACH

### 1. THE CINEMA

*“Before cinema there was photography”*

Christian Metz

*“Most people find it difficult to understand purely verbal concepts. They suspect the ear; they don’t trust it. In general we feel more secure when things are visible, when we can “see for ourselves.” We admonish children, for instance, to “believe only half of what they see, and nothing of what they hear.” All kinds of “shorthand” systems of notation have been developed to help us see what we hear. We employ visual and spatial metaphors for a great many everyday expressions. We insist on employing visual metaphors even when we refer to purely psychological states, such as tendency and duration. For instance, we say thereafter when we really mean thenafter, always when we mean at all times. We are so visually biased that we call our wisest men visionaries, or seers!”*

*(Marshall MacLuhan, 1967, p. 117)*

First of all, it is important to understand that cinema, movies and film are three different things. (Monaco, 2000) According to the theory of “diegesis”, that the Greek philosopher Aristotle developed, art is an “imitation of reality”, “a type of mimesis”. “The more mimetic an art is, then, the less abstract it is.” (Aristotle, Poetics, 4th cent.B.C.) Art needs a “medium” and a “mode” (the manner that someone uses the medium).

Cinema is an art totally qualified to reflect reality. Film can cover many aspects of narrative elements and expression. “Film is strongly pictorial”, (Monaco, 2000 p.29) that is why it uses a lot visual tools (that are also used in graphic design). It is strongly related to the environment and atmosphere, where dramatical elements merge with pictorial and narrative. (Monaco, 2000, p.29) There are some directors that know very well how to do that, like Wes Anderson, Quentin Tarantino and Jean Pierre Jeunet.

*“Painting, in the early twentieth century, corresponded with the rise of the moving picture.” (Monaco, 2000, p.42)*

“In still photography, by contrast (to the cinema), what is represented is a point in time that has been frozen”. (Metz, 1974, p. 19) Monet<sup>1</sup>, in a way, made the beginning in narrative storytelling with placing the pictures in a sequence, with the same logic that a “flip-book” is made. In the middle of the 20th century, still photographers were striving towards a way to add motion, feeling that something was missing of their art - “the time element”. (Monaco, 2000, p.41) Film was also attractive to artists because as a moving art it permitted composite and changeable perspectives, as film montage supports the idea of “multiple perspectives”, like Cubism<sup>2</sup>. (Monaco, 2000, p.43)

The most important historical periods were between 1932 and 1946 - “The Golden Age” of Hollywood - and 1960-80 that the New Wave came up and after that, the era of “postmodern”. (Monaco, 2000, p.230) Some of the most

*“In still photography, by contrast (to the cinema), what is represented is a point in time that has been frozen”. (Metz, 1974, p.19)*

**1**  
“Claude Monet (1840-1926) was a famous French painter whose work gave a name to the art movement Impressionism, which was concerned with capturing light and natural forms.” (“Claude Monet Biography”, 2017)

*“In this sense, movies simply fulfill the destiny of painting.” (Monaco, 2000, p.44)*

**2**  
Cubism uses three dimensional perspectives and film also. (Monaco, 2000)



3

André Bazin was a revolutionary film critic and co-founder of Cahiers du cinema. He influenced many creators, especially the New Wave and particularly, Francois Truffaut. (Aloke, 2011)

important personalities that contributed in the development of cinema were: Thomas Edison in the US, Louis and Auguste Lumiere, Georges Melies, and Charles Pathé in France. Walt Disney in 1950 created Buena Vista, where Michael Eisner joined in 1984. Paramount pictures and Warner Brothers were two very important studios also. Francois Truffaut, Jean-Luc Godard, Eric Rohmer, were writing for Cahiers du cinema and were influenced by Andre Bazin<sup>3</sup>. Godard did a renovative approach: the immediate contact with the viewer. Alain Resnais explored the function of time and memory in narrative. The sixties were a point of transformation in American cinema, with Stanley Kubrick to take his first steps before heading to England. (Monaco, 2000)

*“As a medium of communication” film gained a lot of celebrity.*  
(Monaco, 2000, p.228)

### The fiction film

The fiction or narrative film is related to the kind of film that narrates a story. Using the word “fiction” does not mean that all the stories are based totally in fictional incidents. Sometimes they are a mix of real stories and fiction. Those stories most of the times are created in order for the viewer to identify with the heroes and be fascinated more easily. The anatomy of fiction film is based on the “3-act structure” and “character arc” of Greek drama that is being explained later in the thesis. (Elements of cinema.com (n.d) Narrative Cinema.)

1

Monet series paintings



5

Georges Méliès. *A Trip to the Moon* (Le Voyage dans la lune), 1902

2-4

Atmosphere achieved by directors: Quentin Tarantino (right-top) and Jean Pierre Jeunet (right-down) Wes Anderson (next page).







# 2. STORYTELLING

Creating universes

“Story” can be defined as, a series of events.  
“Storytelling” can be defined as, relating a series of events. “Story” and “narrative” mean the same thing. “Narrative” is simply a more academic term than “story”.

(Miller, 2011, p.1)

## 2.1. THE ART OF STORYTELLING

A neverending story

Stories have always given enthusiasm to mankind. The desire to tell and hear stories has remained unchanged. From cave paintings to novels and films, storytelling has always attracted the interest of humans. Some of the stories were being told to entertain, others to teach and others to inform about history, values and ideas. (Dujmovic, 2006)

The art of narration can be defined as selecting elements from memory and sharing them in the most preferable way (Dujmovic, 2006) As philosopher and theorist Roland Barthes has said, there are countless stories in the world that take place between us in every society and that “storytelling starts with human history itself”. Barthes claimed that storytelling is highly connected with life itself. (Barthes, 1966).

“Discussions regarding the history of storytelling frequently present the statement that storytelling has been called the oldest and the newest of the arts.” (Anderson, 2010, p.6)

Humanity for decades has been evolving through storytelling. Except for helping understanding our culture’s history, it also helps us understand each other. As in some cultures storytelling worked as a teaching method. (Brady, 1997, MacDonald, 1998) Oral storytelling was the first means that stories were being transferred from generation to generation. (McIver, 2016) There were also those cultures that hadn’t developed written language. For those, storytelling had a great importance, as there was no other way to keep the continuity of history and culture values. (Egan, 1989)

“The power of storytelling is universally accepted by both academics and professionals.” (Birr, 201, p.284)

Special ceremonies took place for the storytelling time. At sunset, people called by the drum to listen about magic and tales with spirits and heroes and live for those hours in a different universe. (Wynne, 1984).

As humans created different types of cultures, storytelling differentiated from culture to culture. Song, chant or epic poetry are some of those types of oral storytelling. Later, those stories were written down. Specifically, Homer’s ‘Iliad’ is said to be the oldest work originated from oral tradition that has survived, according to the History of Information. (Norman, 2011) Since stories involve time, space, and causality, every story implies a world in which it takes place. As J.P. Wolf said:

“Worlds can exist without stories, but stories cannot exist without a world.” (J.P. Wolf, 2012, p.29)

**4**  
Homer (800 B.C.-701 B.C.) was a Greek poet of epic tales, “Odyssey” and “Iliad”. His life is still a mystery for historians. (“Homer Biography”, 2017)

When other means came with the growth of technology, storytelling was used in more than one forms and methods of creation and new ways to tell stories, with printing, telegraph, radio, movies and computer and it is still this same art of storytelling just with different means. (Keim, 2000) According to Anne Pellowski, storytelling :

*“Stemmed from the desire to record the actions or qualities of one’s ancestors, in the hope that this would give them a kind of immortality.” (Structure of visual storytelling and graphic design, Didon Danisworo, based on The World of Storytelling, 1991 by Anne Pellowski)*

In the book *“How to Write a Story-Any Story: The Art of Storytelling-A Directed Approach to Writing Great Fiction”*, Michael Druxman defines a story structure as a three-act structure. He argues that the three-act structure gives a story a dramatic form, lucidity and balance. There are six basic components to the three-act structure:

- 1. The set-up: The purpose of the set-up is to give information. It acquaints the reader or viewer with the mood, setting and main characters of a narrative, and also gives an idea as to what the direction of the story might be.*
- 2. The catalyst: The catalyst is the point that ignites the story. It is the first event that changes the status of the story.*
- 3. The first turning point: This is the event where the plot intensifies and complication arises. This part of the story gives the dramatic action fresh momentum and sends the story in a new direction.*
- 4. The climax: This part is the culmination of the story. It is a point where events have developed to such a degree and drawing toward the resolution of the issues that occurred in the story. The action or pace tends to accelerate and prompt the characters to act.*
- 5. The final confrontation: The final confrontation is the event that is caused by the climax or the effect of the climax.*
- 6. Resolution: The final resolution is the final outcome of the story.” (Danisworo, 2002, p.5)*

### 2.1.1. History of storytelling

People had always the need to tell stories, as a way of communication but also as a need to preserve their cultures and civilisations. Storytelling had consistently been a special value for the human existence, (Dujmovic, 2006) as it plays a basic and important role in the development of our cultural heritage. (Mendoza, 2015) It is the objective truth that humans have; needing to leave their marks on earth and throughout their creatures. Depending on their experiences, the various ancient civilizations left different kinds of marks that represented their world. (Vanden-Eynden, 2015)

They have been doing this in various ways, by using initially materials found in nature , such as wood, trees, carved on stones (petroglyphs), (McIver, 2016) and afterwards, as technology was being developing, they started using more treated materials, like clay, (Melissa Mendoza , 2015) paper, cloth, until our recent eras, where even more technologically developed materials are used like synthetic paper, plastic or film and digital platforms.

Later, printing, and writing came up and the pictographic form of storytelling gave its place to typography<sup>5</sup>, as this way offered a lot more detailed stories. (Vanden-Eynden,2015) There are several kinds of stories. Traditional tales, myths, legends, fairytales, history, religious history etc. Travelling also helped

the transmission of stories, as people used to share their stories around the fire. (Barthes, 1966)

Oral traditions were the first “complete” narratives to be developed, after the symbolic narratives of early civilizations. Myths, legends and traditional tales are the most common narratives to be ever told and they have been spread from mouth to mouth. (Mendoza, 2015)

What is the interesting part about storytelling

*“Stories:*

- give meaning to life, express values, teach the young, and convey culture.*
- connect elements in one’s own self, experience, and life.*
- connect one to one’s (individual and group) past, and to other cultures.*
- give one a sense of wholeness, that the pieces of one’s life fit together and add up to something.” (Miller, PhD, 2011)*

While living in the actual world, facing the reality every day, people have the desire to imagine that other realities may exist and that they can have the chance to escape to them sometimes. Travelling through imagination is what storytelling helps people do. People have the will to imagine the world somehow differently, to see it through another perspective than the one that they are used to. Stories have something different to suggest about life. The stories that circulate throughout our societies are far more powerful in their formation, than we ever imagined. Rob Parkinson (2001) claims that “It’s no accident that the founders of religions have been storytellers.” (Welch & Bednar, 2013, p.9) A phrase with deep social and humanistic interest.

Eric Miller (2011) claims that there are **three kinds of stories:**

- . Personal Experience stories
  - . Traditional stories Urban and Contemporary (Anderson, 2010) (Folktale, Legend, Epic Myth)
  - . Created stories. (Urban Legend, Personal Narrative, Organizational Stories, Digital Stories) (Anderson, 2010)
- The latter usually involves elements from personal experience stories and traditional stories.

### 2.1.2. Narrative tools

Personification

An essential tool in storytelling is to give the way to the listener to identify with the character. Personification does this by projecting human aspects (thoughts, sentiments, desires and human voice) onto beings that are not real humans, such as animals, nature elements, objects or even ideas. (Miller, 2011)

There are different types of theorytelling but the most important for this thesis are :

- Aristotle’s theory of Catharsis.
- Carl Jung’s theory of Psychological Integration-Individuation.
- The theory of the ‘well made play’ that took place especially in USA and England between 1920 and 1950 - the Golden Age of Modern Western Drama. (Miller, 2011)

## 5

It is said that Chinese Monks were the first to create a ‘typographic’ mechanism, working with the combination of paper, ink and wooden blocks. (Mendoza, 2015)





In the first one, Aristotle (384–322 BC), the ancient Greek philosopher, and literary and drama critic expressed a theory that follows the Catharsis theory general idea: the recipient feels firstly, astonishment by following the actions of a person, watching him falling for his fate, mirroring themselves on him/her and, finally, by feeling relieved with the resolution of the entanglement of the story, in the end. (This motif was mostly referred to the tragedy in ancient Greece).

In the second one there are two stages: at the first stage the elements of the narrative are separated and in the second one they are unified. The main mechanism of this approach is related to a point of view where the characteristics of being are perceived as Male and Female components and that the conjunction of the two and their harmony in the stories depict and boost the linking of the listener's and the teller's psychologies.

In the third one, a sequence of actions related to a conflict is followed:

- Exposition (situation background).
- Conflict development.
- Crisis.
- Resolution.

It was used also in other types of story expression, like screenplays and novels. (Miller, 2011)

## 2.3. VISUAL STORYTELLING

### *A world of its own*

Visual is called something that is perceived by vision, (Danisworo, 2002) something that can be seen, like images, colors, light. Another definition also could be:

*'Narration of a sequence of events essentially using a visual medium composed of images.' Primarily relied on description and narration on images, arranged in a way to 'imitating or exaggerating reality', this kind of storytelling is less dependent on words and sounds that, nevertheless, they could help to enhance the experience of the recipient.' (Danisworo, 2002, p. 2)*

Visual storytelling counts its existence longer ago than verbal storytelling and writing. It exists since the first human beings. Since the pre-historic era with cave paintings, the ancient Egyptian hieroglyphs and the Chinese culture with the ideograms, people had a great need to communicate and the first intuitive gesture was to do it with images. (McIver, 2016). Stories have existed since humanity's first times, as Barthes claims, therefore, visual arts do so too. *"On stone, on wood, on canvas, on film, electronically...the idea is what never changes." -Vittorio Storaro, cinematographer (McIver, 2016, p.17)*

(Gillian McIver, 2016) The first stories told were with visual means, and then they turned to oral traditions (Mendoza 2015). The art historian Ernst Gombrich used to say that greek stories Iliad and Odyssey contributed importantly to the evolution of visual arts.

At first glance, the primary definition needed is the term 'visual'. Visual, according to the New Merriam-Webster Dictionary is anything that is related to:

*'Sight, images, graphics, texts, eyes, light, perception, something that appeals to the sight and is used for illustration, demonstration or promotion, relating to, or used in sight or perceived by vision' (Danisworo, 2002, p. 2)*

As our culture is mostly visual and established by image - images are all around us, since we are born - the easiest way to communicate is to use those images, that somehow control our perception and imagination. (Karaman, 2012)

There are several types of visual storytelling, such as informational (infographics, photojournalism, documentary film) or entertainment (films, television, graphic novels, comic books).

### 2.3.1. The artist as a storyteller

As soon as the artist creates a visual story he also becomes a storyteller using 'visual means of expression'. We can say that the artist is the storyteller and the storyteller the artist. The roles cannot be easily divided in this case. ("A Brief History of Storytelling", n.d)



**6**  
“The Rosetta Stone is a stone with writing on it in two languages (Egyptian and Greek), using three scripts (hieroglyphic, demotic and Greek)” {The Rosetta Stone (n.d)}

**7**  
Some civilizations, like the Peruvians, used colorful knotted fibers to communicate. (Storytelling: From Cave Art to Digital MediaGeorge F. Hurlburt, Change Index Jeffrey Voas, US National Institute of Standards and Technology, <http://ieeexplore.ieee.org/document/6028553/>)



**7**  
The Rosetta Stone



**8-9**  
Homer. Iliad and Odyssey books

2.3.2. History of visual storytelling (art)

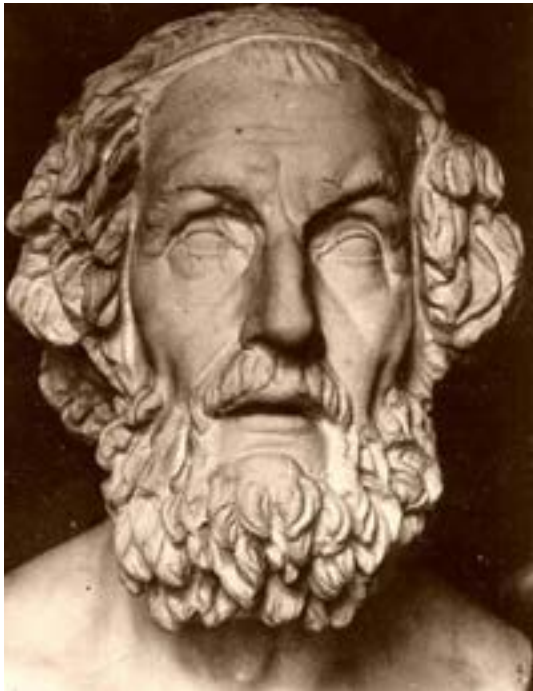
The first roots of visual storytelling are found in religious subjects, like the stories of gods and goddesses, for example in ancient Egypt. Also in Mesopotamia a very significant piece of visual storytelling are the mural drawings of King Ashurbanipal of Assyria (668-627 BC). (McIver, 2016) Some paradigms of visual storytelling from ancient cultures are the Rosetta stone<sup>6</sup> and papyrus manuscripts. The first signs of how civilizations used to communicate were indicated by stories on cave and other habitat surfaces. While cultures kept on expanding, so did the archetypal type of their storytelling. For example, the colorful knotted strands of Peruvian culture<sup>7</sup> provided essential cultural information throughout the community. There are antiquities, like Rosetta Stone that is one of the visual examples that bury the evidence of multilingual translations on stonemade material that were designed with specific codes of an era. (Hurlburt, 2011)

*“Ironically, we’re not much different today, except our walls are more likely to be on Facebook than deep inside canyons or dark caves.”  
(G. F. Hurlburt, 2011)*



**10**  
Storytelling around the world

**11**  
Homer’s statue.  
(800-701 BC)



# 2.4. THE NARRATIVE

As human culture

“The study of narrative is very important. Storytelling is a pervasive phenomenon. It seems that no culture or society is without its myths, folktales, and sacred legends. Narrative saturates everyday life too. Our conversations, our work, and our pastimes are steeped in stories. Go to the doctor and try to tell your symptoms without reciting a little tale about how they emerged.” (Bordwell, 2007, p.1)

According to Webster’s dictionary, a narrative is :

“A discourse, or an example of it, designed to connect a succession of happenings.” (Merriam-Webster, 1966, p. 1503)<sup>8</sup>

Academics and social scientists have strived for an appropriate definition for narrative. Many of them use Aristotle’s (theory of Catharsis) description of:

“A good tragedy having a beginning, a middle and an end”  
(Aristotle 1968, 1450b, as described in Matti Hyvrinen, 2007).

Matti Hyvrinen refers to Barbara Herrnstein Smith’ definition, claiming that is quite effective:

“Someone telling someone else that something happened”.  
(Herrnstein Smith, 1981, p.228)

The Elements of Narrative are:

- Setting: All stories or narratives have a setting, which is usually made clear early on.
- Atmosphere: the general feeling that is developed throughout the story
- Character: the hero of the story
- Theme: what the story is about
- Point of view: the feelings that the story transmits according to the subjective element view of the author.
- Literary devices  
(“Narrative elements”, 2011)

Difference between a story and a narrative

According to Hawthorn, a story is a “sequence of events” and narrative is mostly how this story is being told and the attention that is focused on it, that is related to the experience that the ones being told the story have throughout this telling. (Hawthorn, 1985) Narrative has a goal; to captivate the “cognitive thread” of the recipient. To take it further, by saying ‘cognitive thread’ we are trying to describe the chain of active

<sup>8</sup> Webster’s Third International Dictionary (Springfield, MA: Merriam-Webster, 1966- retrieved from <https://www.beyondintractability.org/essay/narratives> Story or ‘narrative’ are almost the same thing, with ‘narrative’ to depict its meaning with a more academic way. The dictionary meaning of “story” is a narrative sequence of real or imaginary acts. A narrative needs at least one character, to be developed. (Miller, 2011)

“We construct a narrative for ourselves, and that’s the thread that we follow from one day to the next. People who disintegrate as personalities are the ones who lose that thread.”

Paul Auster, Sunday Times\*

\* (London, April 16, 1989) found in <https://www.poemhunter.com/quotations/narrative/page-1/>



**9** Herman in his essay, “Narrative Ways of Worldmaking”, talks about. “World-making”, which is the one that interests more this thesis, will be analyzed later.

**10** Another very important element that adds depth to the narrative is “interiority”. (Kole, 2017, for further reading: <https://kidlit.com/2017/10/23/what-interiority-is-and-why-it-matters/>)

*“People are storytellers - they tell narratives about their experiences and the meanings that these experiences have for their lives.” (Chaitin, 2003)*

**12** The path of the narrative infographic. (retrieved from <http://www.darkshire.net/jhkim/rpg/theory/narrative/paradigms.html>)

ideas in visual and verbal dynamic memories and the bonds that link them. We can say that a narrative is built by three basic blocks : the establishment of the problem, the discussion of a problem and the resolution. For example, to find the murderer in a thriller. (Ware, 2008) This schema can be found more than once in the narrative. It’s the one that keeps up with the recipient’s interest and makes him/her look for a cognitive resolution. Basic elements<sup>10</sup> of narrative by David Herman <sup>9</sup> (2009):

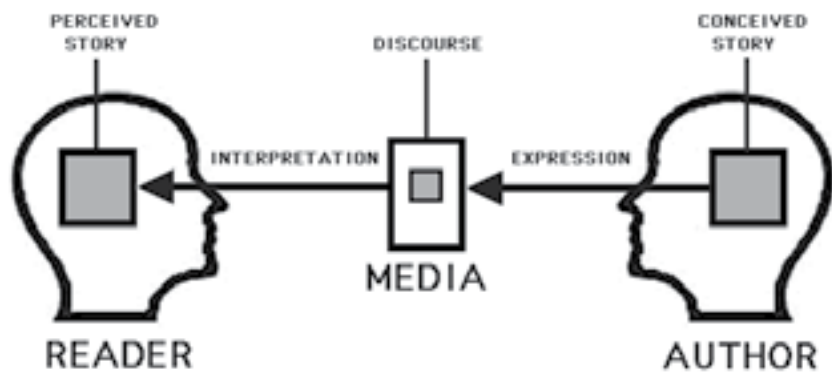
*“Situatdness”  
“Event sequencing”  
“Worldmaking/ world disruption”  
“What it’s like”  
(Herman, 2009, p. 74)*

A story is a sequence of incidents, following each other, constructing the story raising the tension and reaching a climax where the recipient strives for the resolution. Jerome Bruner claims that people perceive the world through ‘narrative mode’ of thought which helps them to be connected with their goals, wants and needs. Also stories help to entertain, set up our thoughts, offer emotional moments, or help us in our everyday life and actions, make us feel better or explain our world and society, (Chaitin, 2003) keep in touch with our culture, ourselves, offering us a feeling of fulfillment. (Miller, 2011)

More specifically, approaching the narrative from a more psychological view, Eric Miller claims that the mechanism that works in the mind is “projection, imitation, empathy and imagination.” The listener makes a projection of himself by identifying with the hero, feeling closer to him/her and this happens with the help of imagination. (Miller, 2011). As the theorist Roland Barthes discussed, it is built with all its elements and lets the listener and the narrator travel together through it at the same time, in a different time and space. Because, “Narrative has its universe” (Barthes, 1966, p.253) Barthes names the small elements that are encapsulated in the universe of the narrative ‘nuclei’-which reminds us of matter physics of the Universe.

#### 2.4.1. The Language of Narrative

The narrative is a discourse, and as every discourse it has its own ‘alphabet’. And as every alphabet, it is parted in its own elements and regulations. (Barthes,



1966, p.240) The dialect of the narrative is examined under the sphere of the ‘linguistics of discourse’. Literature uses language as a tool for expression of ‘ideas, passion or beauty’ by mirroring the construction of discourse. And like this, it creates a language on its own. (Barthes, 1966)

#### Narrative communication

Barthes indicates that ‘there is a giver of narrative and a recipient of narrative’ and that:

*“Narrative is present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narrative; all classes, all human groups, have their stories, and very often those stories are enjoyed by men of different and even I. Like life itself, it is there, international, transhistorical, transcultural.” (Barthes, 1966, p.237)*

There are three perceptions related to the ‘giver’ of the narrative:

- The first one comes out of the ‘author’ who is outside of it and tells the story being characterized by an independency related to it.
  - The second is a narrator that is being characterized by wisdom and he has the role of ‘all-seeing’ point of view, that reminds one of God. This perception makes the narrator stand at the same time in the outer space of the characters but simultaneously in their internal world, as he doesn’t blend with any personality of the characters but on the other hand he knows everything that happens to them. He is more neutral and ‘powerful’.
  - The third one is that the story reveals the elements that the characters know and that each one of them plays the role of a ‘complementary narrator’.
- (Barthes, 1966, p.261)

We have to consider that :

*“The one who speaks (in the narrative) is not the one who writes (in real life) and the one who writes is not the one who is.” (Barthes, 1966, p.261)<sup>11</sup>*

#### The narrative situation

*“A narrative cannot take place without a narrator and a listener or reader” (Barthes, 1966, p.260)*

The real world begins where the narration ends. The connotations of narration are related and applied to the universe that is created into it and are totally connected with it and are functional only for it. Outside the narrative’s world lie a different environment made of different ‘materials’ (political, social etc) (Barthes,1966, p.264)



**13** “If you change the narrative to an image, you change the meaning of the image, at least the perceived meaning. This is why narrative issues are so important.” (Cycleback, 2014) For further reading visit: <https://cycleback.wordpress.com/2014/08/20/narrative-and-the-perception-of-still-information/>)

**11** Barthes, talks about personal and apersonal narrative systems. There are some narratives that really blend those two types, and even if the narrative is told in the third person it is in fact narrated by the central hero. Signs of ‘apersonality’ can be found in different acts in the narrative and the ‘apersonal mode’ is mostly used to fade out ‘the present of the person who is speaking’. (Barthes,1966, p.262) Those two modes can change in very fast rythm.



2.4.2. The system of a narrative

*‘It is known that the “author” is not the one who invents the most beautiful stories, but the one who achieves the greatest mastery over the code he shares with his audience.’ (Barthes,1966, p.264)*

Narrative time

The narrative is separated in two different kinds of ‘time’ : ‘Discourse time’ is the time that the recipient needs to read or hear the narrative and ‘story-time’ is the time that the narrative needs to unravel following the events attributed to it. (Herrnstein Smith, 1980)

Modes of narration

It is the type of narration that uses only one mode of communication to transmit the narrative information. Multimodal narration is the narration that uses more than one narrative communication types (image, text, gestures, voice, sound).<sup>12</sup> David Herman (2009) describes a graphic novel as multimodal storytelling because it uses both visual and verbal clues to create the narrative. (David Herman) What is really interesting here is that a monomodal narration can be translated into a multimodal with the help of different means of narrative communication. For example face to face storytelling can be transmitted to a print visual means and with the use of images and text turn itself into a multimodal narrative.

*‘When a print narrative is adapted as a movie; in that case, single-channel, monomodal narration is translated into multimodal Storytelling’ (David Herman, 2009, p.xiii)*

But the reverse can also happen. According to Kress and van Leeuwen (2001) and Jewitt (2006) ‘modes are semiotic channels (or environments)’. (David Herman, 2009, p.xiii) Seymour Chatman brings the example of Cinderella, that can be demonstrated :

*“as verbal tale, as ballet, as opera, as film, as comic strip, as pantomime, and so on” (Chatman, 1980, p. 436, found in Herrnstein Smith,1980, p.214)*

And, in Story and Discourse, he elaborates Claude Bremond’s claim :

*“This transposability of the story,” remarks Chatman, “is the strongest reason for arguing that narratives are indeed structures independent of any medium” (Chatman, 1978, p. 20).*

2.4.3. Worldmaking

*“Worlds often exist to support the stories set in them,” (Herman, 1980,p.29)*

Worldmaking (or world-building) can take place in different media. For example, Star Wars in cinema and The Lord of the Rings (Tolkien) are two of the most famous imaginary worlds on the screen and in books. Worldmaking allows the change of medium. A book can turn into a movie or the contrary. Many times they have similarities with our world, like Wes Anderson’s films.<sup>13</sup> The function of those worlds is dependent on the imagination of the viewer and the way they are built. They don’t need narratives to exist, but they can just be observed and imaginatively explored. They are a combination of dreams, intimacy or non-intimacy and other existential facts that sometimes comparatively with our world<sup>14</sup>, they make us see more clear. Sometimes they hide inside them secondary worlds that depend on the primary world. Sometimes the creator needs to study other fields, like zoology, biology or to gain some technological knowledge. This happens in order to achieve consistency.

*“Consistency is the degree to which world details are plausible, feasible, and without contradiction. This requires a careful integration of details and attention to the way everything is connected together. Consistency is necessary for a world to be taken seriously” (J.P.Wolf, 2012, p.43)*

That can be:

- In earth
  - In different historical periods
  - In maginary time periods
  - In the future
  - In Imaginary continents, countries, cities, settlements, towns, another planet
  - Isolated or not
- (J.P.Wolf, 2012)

*“ Moving down from the large end of the scale, we find multiverses or parallel universes that contain or are somehow connected to our own; entire galaxies that are separate from our own but still in the same universe”<sup>15</sup> (J.P.Wolf, 2012, p.26)*

*“World-building is often something that occurs as a background activity” (J.P.Wolf, 2012, p.30)*

**13**  
Wes Anderson builds imaginary worlds that have clues from our world but their own rules and aesthetics.

**14**  
Even some stories that considered to have happen in our world need to invent historiacal events or geographical places that are fantastic. (J.P.Wolf, 2012)

**15**  
In the *Star Wars* galaxy is in a different universe but still, connected to our own with the values, the beliefs and similar lives that resemble to ours.



**14**  
Imaginary scenery in Wes Anderson's *The Grand Budapest Hotel*



**15**  
Wordmaking in the book : Codex Seraphinianus  
by Luigi Serafini, 1981



**16**  
Wordmaking in cinema: *Star Wars*, George Lucas  
Planet Tatooine



“One of the most magical things about photography happens when you place one picture next to another picture to create new meanings.”

Todd Hido, *Todd Hido on Landscapes, Interiors, and the Nude: The Photography Workshop Series*, 2014

## 2.5. VISUAL NARRATIVE

*What means ‘visual’*

Visual storytelling is an aspect that is essential for every society. A narrative that uses visual techniques to tell the story is called “visual narrative”. Visual is called anything that can be caught by the sense of sight. (Pimenta&Poovaiah, 2010)

A visual narrative<sup>16</sup> can be anything that we can see and it unravels a story. The visual narrative has the ‘gift’ to feed the recipient’s imagination, leading him to a world where he can interpret on his own based on his experience, feelings and thoughts. The visual narrative uses hints related to the story that can be used by the recipient in a primitive way and follow the narrative. The story unravels in a specific time, which is a very crucial element for the visual narrative. Also, the time that each action needs in the visual narrative is decided beforehand. (Pimenta&Poovaiah, 2010)

In some cases, visual narratives have been categorized as ‘dynamic’ and ‘static’ ones. As dynamic, are named the ones that change the visual material but the physical means remains unchanged. Another characteristic of the dynamic visual narrative is that the story unravels through time and the recipient can understand the visual without knowing the story beforehand. (Pimenta&Poovaiah, 2010)

**16** Visual narrative can be defined anything that has to do with visual storytelling, from a book with illustrations to moving image. (Pimenta&Poovaiah, 2010) It is essential for cultures and societies to indentificate with their past, present, or even their future. Narratives help to make that connection.(Chaitin, 2003)

### 2.5.1. Visual printed narratives

Books that contain visual narratives

A visual book can have images and text but it’s based mostly on the visual narrative. Almost all of the books contain some kind of narrative. From the time that their ideas are exhibited by following a sequence, the narrative is there. Not only films, but also books are objects that are based on time relatively to the reader. The creator manipulates rhythm, perception, visual connections, apprehension, through various approaches. Images can follow one another, each item can have different visual symbols, there may be repetition, clues may be partially revealed or the text may be used differently than the usual. Those kinds of books may be: Artists’ Visual books, Hybrid novels, Periodical publications, Photo-books, Artists exhibition catalogues but the most essential types for this thesis of print visual storytelling are the following:

*“The term ‘Visual Narrative’ is a generic sense to describe anything, from news, or an illustrated story-book to motion pictures. Shortly, any kind of a story, told visually, is a visual narrative.” (Pimenta&Poovaiah, 2010)*

Comics/graphic novels/sequential art

Comics are a type of graphic storytelling where both pictures and text are combined to communicate the story. The result is that the reader trains both his verbal and visual analytical skills. The technique of comics has some specific styles. In this case the creator is at the same time the author and artist. The visual language of comics is based on a background that is familiar to the author

*“Comics communicate in a ‘language’ that relies on a visual experience common to both creator and audience” (Eisner, 1985, p.7)*

and recipient. The mechanism of comics is a collection of repeated images and significant symbols. The author has to keep in mind that the reader has specific experiences that should be understood in order for the message to be correctly communicated. Framed speech is used to keep the order during reading. The rules are the same with the common text, which depends on simultaneous time position of the speaker. (Murray, 2010; 2017) Strip cartoons have a lot in common with films. (Ware, 2008) They use a series of static images and they count on the mind’s capacity to translate movement and sequence into meaning and make a story.

Graphic novels are close to comics but they also have some specific details that differentiate them from comics. For example a graphic novel can be shaped only by images, creating the narrative in this way. The definition of the graphic novel:

*“Graphic novel is a type of text combining words and images - essentially a comic, although the term most commonly refers to a complete story presented as a book rather than a periodical.” (Murray, 2010; 2017)*

For the most people, graphic novel means:

*“A long comic narrative for a mature audience, published in hardback or paperback and sold in bookstores, with serious literary themes and sophisticated artwork.” (Murray, 2010; 2017)*

Graphic novels sometimes use different formats, better kind of paper, and they use those as an alibi for the division between the two. For this reason, it can be considered that this term has helped to upgrade the comics as a visual form. Moreover, some specialists claim that the term ‘graphic novel’ is mostly used to express the need for distinction from the infantile perception that has been established on comics. The graphic novels of the 20th century had a great impact on the film industry and vice versa. (Murray, 2010; 2017)

Picture books / Illustrated stories

Picture books<sup>16</sup> are mostly known as ‘children’s picture books’. They can be ‘wordless’, created only with pictures. Nevertheless, they do not refer only to children.

Illustrated books also have words. This ‘rythmic syncopation’, is described by Martin Salisbury with Morag Styles in Children’s Picturebooks. The art of visual storytelling was an innovation related to the types of relevant items that prevailed until then. The relationship between visual and verbal elements is both conceptual and optical and it is like they are completing each other’s (text and image) missing elements. Most of the times, the designer is also the author<sup>17</sup> and the making of the picture book lead them to develop typography and drawing. Later, the words were eliminated as a capability for the page being ‘a multimodal visual stage’ (Salisbury & Styles, 2012). What a picture does for sure is that it strengthens the curiosity and imagination of both children and adults. A picturebook can be perceived as a piece of art, leading us back to the times of handmade books.

*“The very best picturebooks become timeless mini art galleries for the home” (Salisbury & Styles, 2012, p.50).*

In relation to the visual communication of the picturebook, it can convey meanings and messages that can be explained according to each person’s personal experiences. This ‘visual literacy’ in the multimodal way which has combined

with the many different ways to perceive the reading of the image, can be defined as

*“... the history of thinking about what images and objects mean, how they are put together, how we respond to or interpret them, how they might function as modes of thought, and how they are seated within the societies that gave rise to them...” (Salisbury & Styles, 2012, p.77)*

In wordless books and graphic novels what happens in the reader’s mind is that he is trying to generate the text and this helps the mind to think more intensively, combined with the practical use of space. (Salisbury & Styles, 2012)

Time and space in print narrative

*“A comic becomes ‘real’ when time and timing is factored into the creation.” (Eisner, 1985, p.26)*

Sequential art is essentially based on the ‘time’ value. This means that duration or ‘timing’, both play an important role in the narrative life. In the human perception time is also combined with ‘space’ where our actions take place and they connect with each other.

Trying to understand the relationship of those dimensions, we should consider it in the print narrative where the space is the page and everything that exists on it and time is set by the reader and also the creator. In comics, for example, framing speech helps define time by setting the order of the speech, in books the setting of the pages. That also can happen with any other sequential art, like cinema.

17

The designer Michael Rock had published an article named “The designer as author”. Ten years later he returns with the article “Fuck Content”, where he tries to resolve the misinterpretation that occurred with the first article. (Casonato, 2012)

*‘Space is mostly measured and perceived visually. Time is more illusory: we measure and perceive it through the memory of experience.’ (Eisner, 1985, p.25)*

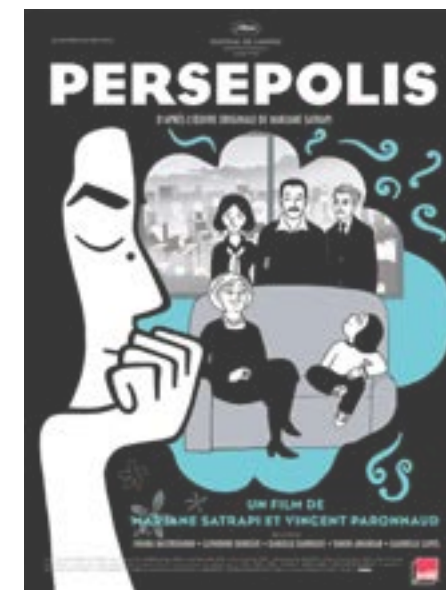
16

The picture book began from Randolph Caldecott, as it is commonly said, who made this blending with pictures and text that the one speaks for the other. (Salisbury & Styles, 2012)



17

Paul Rand and his wife published a picture book written by her, in 1956 with the title “I Know a Lot of Things”.



18

Persepolis is a graphic novel that later, turned into an animation film.





**19**  
 'I Know a Lot of Things' by Paul Rand



**20**  
 Illustration detail from  
 'I Know a Lot of Things' by Paul Rand

# 3.THROUGH THE POINT OF VIEW OF GRAPHIC DESIGN

Another perspective

“Creative design is in something of a golden age. Never before have the opportunities and outlets been so broad as society continues to become visually richer and more adventurus...”

(Ambrose & Harris, 2011)

## 3.1. GRAPHIC DESIGN PRINCIPLES

Or Fundamentals of Graphic Design

“Elements are the “what” of a graphic designer’s visual language, and principles are the “how.” (Poulin, 2011, p. 10)

Design has various principles that form the visual language. They have been established during the years from significant theorists and designers. In the deeper level of what we look at, is the meaning of visual literacy<sup>17</sup> and of those fundamentals.

### 3.1.1. The principles

The design principles, as mentioned and analyzed by Richard Poulin and Ellen Lupton (2008) are the following:

Point, Line, Shape, Form, Light, Color, Texture, Scale, Movement, Space,Balance, Symmetry-asymmetry, Tension, Closure, Expression, Abstraction, Tone, Contrast, Figure-ground, Frame, Proportion, Image, Pattern, Typography, Grid, Transparency, Modularity, Hierarchy, Pattern

Only some of them are essential for this thesis, so they are the ones chosen for further analysis.

*Form* is what adds volume to the shapes in a composition. It is the way to create the perception that the objects are three-dimensional. More specifically, spatial depth, that can be accomplished by two shapes covering each other in order for perspective to be formed. Tone and shading (shades on surfaces provoked by one object to another) are two ways to create forms.

*Light* in general is what makes us witness with our eyes the world around us.

“The element of light is directly connected to other visual characteristics such as brilliance, chiaroscuro, fluorescence, gradient, luminosity, pearlescence, reflection, refraction, value, shade, tint, and tone. Light provides graphic designers with the essential means to understand other visual elements, principles, and techniques such as color, shape, form , movement, texture, perspective, shading, motion, visual acuity, and depth perception.” (Poulin, 2011, p.55)

This, with color may be considered as the most essential. Light helps also to create forms, to perceive the depth of an image and to create atmosphere. It plays a crucial role on the aesthetics of a composition and it can also be the tool to reveal the differences through the color range.

*Space*<sup>18</sup> is a special element in a composition, as it can’t be defined like the other elements. It has a controversial relationship with them, as it has been identified as the area that exists between them. “Negative space” or “white space” are the two terms we use to describe the empty but still functional surface between elements. It can also work as a tool for the creation of depth in the composi-

17

For the Gestalt theory, see Hampton-Smith, 2017 and Noble & Bestley, 2005, p.29.

21

Edward Weston, Attic, Glendale, California, 1921. How form and light interacts in a picture.

18

Types of space : Actual space, pictorial space, physical space, psychological space. (Poulin, 2011, p.106) The types of perspective as mentioned by Poulin (2011) are the “atmospheric perspective”, where, changing elements of the composition, like the color for example, can change the perception of depth, “linear, or one-point perspective” and “planar or two point perspective”.





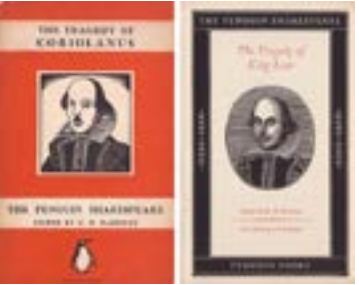


22

A small format in addition to a large one, emphasizes the size of the element in space.

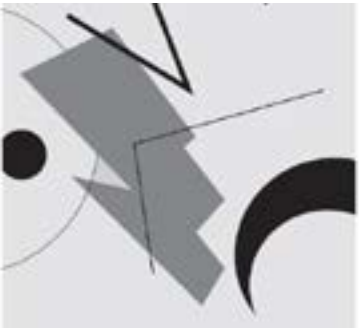
19

The types of symmetry are: reflective (it is accomplished with the mirror effect) that is divided in horizontal and vertical, rotative (mandala patterns, flowers) and translative



23

Symmetrical Penguin cover by Jan Tschold



24

Contrast in a monochrome composition

tion, using the connection between the objects and their background. How the objects are related with space can be used also for the creation of depth-when one is in front of the other for example. The upper part of a composition is perceived as its background, so the higher an object is, the viewer notices it as the most distant.

**Balance** occurs when the arrangement of the elements in a composition are properly placed, in order for the eye to conceive a sense of completeness and tranquility. Visual balance, is divided in : formal balance, dynamic balance and radial balance. The degrees of balance, according to Poulin(2011), are: *color, direction, location, shape, texture, value, weight.*

*“Visual balance can be affected not only by the size of compositional elements but also by their intrinsic value such as lightness or darkness.” (Poulin, 2011, p.120)*

**Symmetry**<sup>9</sup> is directly linked with balance.

*“When visual elements are completely balanced or centered, they are in a state of equilibrium where all elements have equal weight.” (Poulin, 2011, p.123)*

The weight of the elements is balanced equally in a composition relatively to its central axis. Elements that maintain a symmetry are stronger and they catch our attention more easily, as they are always perceived as figures and not backgrounds. Of course there are other ways apart from symmetry that can achieve balance. (Lupton, 2008)

**Tone** is highly connected with color. Apart from its meaning of how much light exists on an object and its external sides, it is also the corresponding extent of the amount of light or shade in a color. It is one of the most crucial principles, as it helps to distinguish the shape, size, form and position of an element analogous to the direction and composition. Tone has characteristics, like depth, tone and movement and it can create a visually strong impression. Value, shading (or toning).

**Contrast** is the element that helps the objects stand out one from the other, it is either about foreground and background, two colors or tones, or even hot and cold. (Lupton, 2008)

*“Contrast can draw and direct attention, create a mood or emotion, and create hierarchy and emphasis in complex information in any visual message.” (Poulin, 2011,p. 190)*

Contrast is said to be the element that can make comparisons between light and dark or other kinds of contrast. Contrast can also help to provoke visual thrill and emotion and to impress or lead the eye to a point of focus. Lack of contrast can make things complicated. Tone, color and shape are the most usual tools for contrast.

The **frame** in graphic design, is not as strict in meaning as the frame in cinema.

*“For example, a serpentine curve appears more curvilinear when it is close to an extremely orthogonal and straight element. A color such as red will always appear redder when it is adjacent too surrounded by its complementary color-green.” (Poulin, 2011,p. 190)*

Here, the frame can be made by objects, lines, by anything. Its basic functions are to:

*“separate, organize, unify, contain and distinguish, as well as increase visibility and immediacy in any visual message...” (Poulin, 2011, p.209)*

A frame can be clearly seen or it may be hidden in a way, or be perceived in a lot different ways. Their purpose is mostly to highlight a subject in a composition. “Cropping” an image, that means changing its frame can lead to huge changes in its connotations and to the viewer’s impression. This happens, because when we change the shape of a frame, the focus changes automatically but on the other side it can still remain an element of aesthetics. (Lupton, 2008) As Jaques Derrida, the well-known philosopher said, the frame is something that can be existent and nonexistent at the same time. A very essential tool that sets the basis and is inescapable in setting a composition without it.

*“Frames are part of the fundamental architecture of graphic design” (Lupton, 2008, p.101)*

**Color** is analyzed in more detail in the following chapter. It is one of the most important fundamentals of graphic design and the one that is so directly connected with perception and sight.

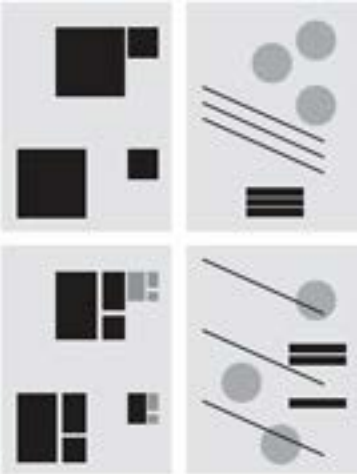
**Hierarchy** is the distribution of the objects in a composition, mainly, according to their meaning or communication priority. Hierarchy is a very important tool in editorial design but also in other fields, like poster design. We can achieve visual hierarchy by maintaining differences in color, scale, value and other parameters. (Lupton, 2008)

**Typographic hierarchy:** This is more useful for editorial projects. Its use is the same as functional and as aesthetic. Leading, alignment, indents and type sizes are some of the tools that allow a descent result. Hierarchy also can be achieved with the use of contrast and transparency, using the vertical or horizontal axis. (Cullen, 2012)

### 3.1.2. Historical context

The graphic design history starts maybe from the first attempts to mix art with typography in Toulouse Lautrec’s posters, or from the printing type of Gutenberg. What interests us most for this thesis is the later years, mostly the school of Bauhaus and later, where the pioneers of modern graphic design were being set.

The **modernist era**<sup>20</sup> somehow was established with Frank Loyd Wright and the Glasgow School. (Meggs, 1983;1992) During the years when rules started to be set, many significant artists and theorists appeared that contributed to graphic design.<sup>21</sup> The art movements offered great influence and innovation to design and they contributed deeply to its evolution. The impact of modern art on design developed mostly with cubism, futurism, Dada, Surrealism and the modern movement of photography.



25

Hierarchy based on the scale and on the importance of the elements.

20

*“The birth of modernism and modern art can be traced back to the Industrial Revolution, a period that lasted from the 18th to the 19th century, in which rapid changes in manufacturing, transportation, and technology profoundly affected the social, economic, and cultural conditions of life in Western Europe, North America, and eventually the world... During the 19th century, many artists started to make art about people, places, or ideas that interested them, and of which they had direct experience.” (MOMA Learning, What is modern Art? (n.d.) retrieved from https://www.moma.org/learn/moma\_learning/about)*

21

Some of them were: Pablo Picasso, Andre Breton, Giorgio de Chirico, René Magritte, Henri Matisse, Joan Miro, Piet Mondrian and Claude Monet.

22

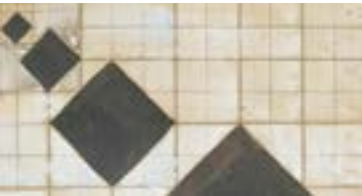
The Plakatstil was an art movement that used flat colors and bold typography. (Meggs, 1983;1992)

23

Russian avant-garde is a common term denoting a most remarkable art phenomenon that flourished in Russia from 1890 to 1930, though some of its early manifestations date back to the 1850s, whereas the latest ones refer to the 1960s. The phenomenon of Russian avant-garde does not correspond to any definite artistic program or style. This term was assigned to radical innovative movements that started taking shape in the prewar years of 1907–1914, came to the foreground in the revolutionary period and matured during the first post-revolutionary decade.

24

Its founder was Theo van Doesburg (1883-1931) joined by painters Piet Mondrian (1872- 1944) who was influenced by Van Gogh.



26

Theo van Doesburg, Oil on canvas, 1929-30, Kunstmuseum, Wintherthur, Switzerland  
De Stijl<sup>24</sup> which means “the style” movement, appeared in Netherlands in 1917. In 1919, the Hungarian Laszlo Moholy-Nagy moved to Berlin, where he was connected with Lissitzky, Schwitters, and van Doesburg. The vision of those times was more humanist targeting to the people’s value linked with technology and visual form was looking forward to a new architecture and graphic design. (Meggs, 1983;1992)

25

The New York School was founded in the early 1940s in and around New York City and it kept its influence until the 80s. Abstract Expressionism, Minimal Art and Pop art were some of the most important movements that initiated there and then. (The Editors of Encyclopædia Britannica, 1998;2016)

*Pictorial modernism (Europe)*

Afterwards, the Plakatstil<sup>22</sup> appeared, the flat-color design school that used symbolic pictures on posters and flat color shapes. Around 1920, Russia influenced the world of art and culture a lot. It was Mayakovsky’s era that inspired the evolution of russian avant-garde<sup>23</sup>, it was the era of the “Russian Suprematism and Constructivism”. Artists who contributed in this era were: Kasimir Malevich, Wassily Kandinsky, who considered art as a more ‘social’ activity and:

*“They rejected a social or political role, believing the sole aim of art to be realizing perceptions of the world by inventing forms in space and time” (Meggs, 1983;1992,p.271).*

El (Lazar Markovich) Lissitzky (1890- 1941) was also a leading figure at that time. He was asked by Chagall to join the faculty in Vitebsk, where Malevich was teaching and who, later became Lissitzky’s strongest influence. He had many typographic ideas and he influenced a wide audience through editorial and design works.

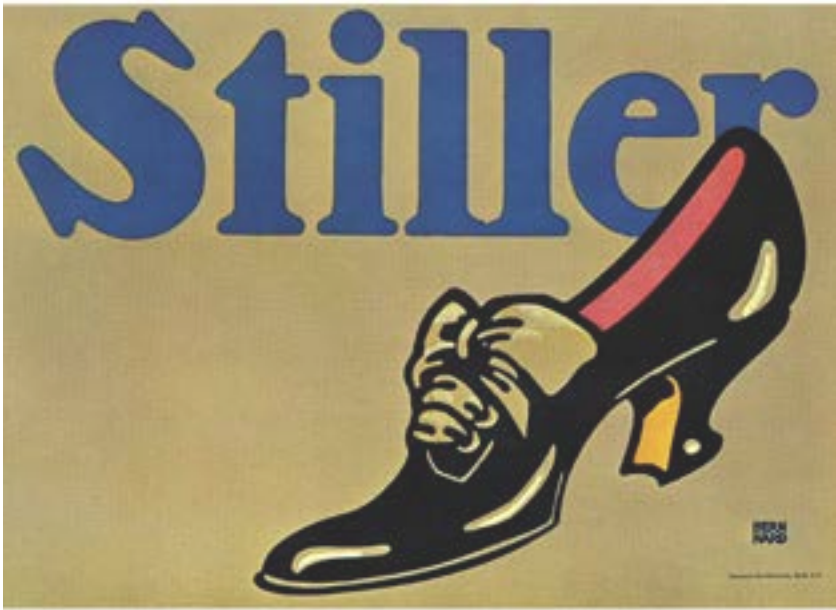
*The Bauhaus*

*“... Let us then exploit them to create beauty-a modern beauty, while we are about it.” -Aldous Huxley about machines, 1928 (Meggs, 1983;1992, p.288)*

The Bauhaus was a design school that started by Walter Gropius in Weimar in 1919. It was an open world on exploration that established the most basic rules of contemporary design. Its philosophy was to strive for “a new spiritual society” (Meggs, 1983;1992,p.289) and it managed to influence all the fields of applied arts, to create its own style that was contemporary and visual education and theory gained a lot. Some of the personalities that played a significant role were Klee, Mondrian, Moholy-Nagy-who also passed from the position of the director. Jan Tschihold also (1902-1974) was a designer that promoted the Bauhaus philosophy and fundamentals and contributed essentially in new typography and modern type.

*The New York School*

The New York School<sup>25</sup> also presented great designers, like Paul Rand who introduced a more playful way of seeing design and he was open in non experimented fields until then while he maintained a treatment of common visual language as devices to convert concepts into communication. (Meggs, 1983;1992) Alvin Lustig, Bradbury Thompson and Saul Bass, who led the film titles a step forward were also very important personalities. During 1940 a revolution in editorial design arose. Magazines started to have better design and more conceptual approaches were established.



30

Lucian Bernhard, poster for Stiller shoes, 1912 (Plakatstil movement)



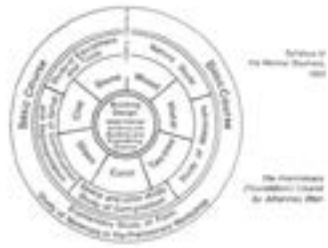
27

Plakatstil poster made by Lucien Bernhard



29

The Bauhaus building in Dessau, where the school was located from 1925-1933



28

Syllabus of the Weimar Bauhaus, 1923





31

*"This promotional poster series for Baltimore's Theatre Project illustrates an effective use of formal compositional balance. Formal balance, or symmetry, is used to organize each typographic grouping consistently from poster to poster, while still achieving harmony and balance with the varied illustrations and photographic images used to ultimately communicate the theme, character, and message of each play." (Poulin, 2011, p.116)*



32

Poster design based on the "frame" for Thessaloniki International Film Festival, 2017





## 3.2. EDITORIAL DESIGN

*And the book*

*“Editorial design is the framework through which a given story is read and interpreted. It consists of both the overall architecture of the publication (and the logical structure that it implies) and the specific treatment of the story (as it bends or even defies that very logic).” Martin Venezky, art director, Speak (Caldwell&Zappatera,2014, p.10)*

In this thesis what interests us the most is editorial design for the book. More or less, the rules that applied are global.

### 3.2.1. Composition and layout

Layout has to do with the arrangement of the visual entities throughout the composition of a page and the space that it occupies, according to the general aesthetic line. Its purpose is to present them to the reader in a clear and fluent way. The basic tools to achieve harmony in layout are the arrangement, hierarchy, justification.

Factors:

**Repetition and flow:** the grid helps to the maintenance of flow, keeping at the same time a repetitive aesthetics but also variety in layout, which creates a harmonious feeling.

**Tension:** The form of objects, connections between them and their placement work together here. It keeps the reader's interest. For example, a bleeding picture can be a powerful visual object.

**Experimenting with scale:** It makes the publication more interesting and eager and helps hierarchy.

**Contrast:** The most usual is contrast in high level in editorial works, especially magazines.

**Balance:** It is essential for a good design and it can be achieved either symmetrically or with asymmetry.

**Depth:** It can be created by properly using the color, the arrangement, the form and typography and build a deception of profoundness between the visual objects which can be really impressive. (Caldwell&Zappatera,2014, p.137)

**Format:** It affects the impression of the information that the recipient acquires. (Ambrose, Harris, 2005)

**Choice of paper:** The choice of paper should be done while considering every parameter, like coating, brightness, thickness. (Caldwell&Zappatera,2014)

**The golden ratio:** It is a basic design tool and one of the oldest. It is commonly known as the golden ratio rule. (Ambrose, Harris, 2005)

is an extension of the eye...



**33-34**

(left page & up right) Pictures from Marshall's Mac Luhan's book *"The medium is the message"*.



26

The grid has deep roots in design history and it is connected in terms of culture also with architecture and technology. It is made with vertical and horizontal lines and in some cases the lines can have different directions, like diagonal or circular. (Samara, 2002)

Type & Grid

*“Working with the grid system means submitting to laws of universal validity.” Josef Müller-Brockmann, 1981 (Armstrong, 2009, p.63)*

Type design is a very basic element for editorial design. It can add character and communicate directly the whole mood and purpose of an object. Sans-serif are more informal than serif typefaces and they convey a feeling of relaxation. Curved letterforms have a softer feeling, unlike the ones with strong corners. (Caldwell&Zappatera,2014)

In some cases, type is used to express what images would, but they cannot be there. In case that no images can be used, type can be more expressive, like typeface juxtaposition or playing with contrast, shape or scale. (Caldwell&Zappatera,2014) It also helps informational and visual hierarchy to be maintained. Templates (or grid<sup>26</sup>) are essential for editorial design because they allow an overall visual unity to the page and they make the communication simpler and organize the content.

The grid is the “skeleton” of the page for the placement of the objects in editorial design. A grid needs also space, apart from its guidelines. The purpose of the grid is to arrange and organize.

3.2.2. Movement, rythm & time

Movement can exist in any kind of art. Movement is also important because it is related to the cinema and moving image.

*“The primary function of movement in visual communications is to guide the eye of the viewer through and around any visual message.” (Poulin, 2011, p.55)*

Creating rhythm

We can compare the sense that a visual object transmits us to the feeling of dancing. It is an advantage, for a visual object to carry a sense of movement, especially for an editorial project. This requires sometimes to repeat or modify the elements in a composition, give them space, or help them “take breaks” the one from the other. For example, in a book, this would be some white space or pages without text.

The types of visual rhythm<sup>26</sup> are the following:

**Regular:** when similarity exists in the visual elements and the interruption that occurs between them.

**Flowing:** this type of rhythm is closer to “the visual choreography” that occurs with the right distribution of the objects on a printed or digital material. It carries and transmits the impression of motion.

**Progressive:** it develops with a progressive pace, through visual points that give boost to achieve this.

Rhythm and pacing are very essential for the visual result of any object.

*“Rhythm gives character to movement in a composition” (Poulin, 2011, p.100)*

Especially the ones that use numerous pictures or pages, like books, magazines, films, videos and websites. They are able, while keeping the main aesthetical unity, to give a special flow of variation in tones, scales and textures. Movement and rythm maintain a character of transparency. They are mostly perceived as a whole and more general feeling and they can be observed through the

distribution of the objects in the composition and the overall image of the visual object, with variations in size, form, texture, color, shape. (Poulin, 2011) Rhythm is mostly found in music. But it can be found in visual entities too.<sup>27</sup> The repetition (of images for example), white space, the continuity of a similar aesthetics are tools that help in keeping a rhythm in the printed object but with variations, in order to keep the interest of the reader. Based on a grid and by arranging the materials through the pages (images, type, rules, colors) a general consistency is accomplished followed by a feeling of progression. (Lupton, 2008, p.36) Time is directly related with the principle of motion.

*“Any word or image that moves, functions both spatially and temporarily.” (Lupton, 2008, p.215)*

A photograph can show a movement that happened in a significant moment in time. Sequential time<sup>28</sup> is the time that uses the sequential relationship between images we make them work like the words in a sentence. It is the most common way to place images in a row in order to tell a story. With this type of time the connection of time and space is achieved. (Dingemans, 2011)

27

Combining images and text is a way to control the rythm of the publication.



37

(retrieved from: Layout, Ambrose, Harris, 2005)

28

Sequential time: Like comics, picture books and graphic novels, sequential time is also used in cinema with the frames that create the final moving image.



36

Saul Leiter includes movement in many of his pictures, in combination with vivid colors.



35

Flowing visual rhythm in editorial design.

29

Even though the book by itself can be analyzed in a separate chapter, the interest of this thesis relatively to it is its part that is related to design. Here, some basic information about the book and its origins is mentioned.

30

Ecce Homo is a book written in 1888 by Friedrich Nietzsche and was published only in 1908.

31

Another thought on this is that: “When a book is referred to here, what is meant is the book as an object of use, in the codex form now familiar to us. This definition serves to separate off the concept from, on the one hand, content-the message that is communicated through the medium of the book-and also, on the other hand, from the art object in book form.” (Hochuli & Kinross, 1996, p. 31)



38

Bruce Mau, S,M,L,XL

#### 3.2.4. The book<sup>29</sup>

From the beginning of printed moveable type, from the Gutenberg’s era, in the fifteenth century, the book has been the open field for various creators, especially designers, writers and typographers. The designer’s role is to make the narrative complete and easier for the reader to follow.

*“Book: A portable container consisting of a series of printed and bound pages that preserves, announces, expounds, and transmits knowledge to a literate readership across time and space.” (Haslam, 2006, p.6)*

##### Historical context

The history of the book begins a lot before Gutenberg with the start of the first elements of typography, but the most significant point is after that. In 1908 the edition of Nietzsche’s, *Ecce Homo*<sup>30</sup>, was remade by architect and designer Henry van de Velde who altered the composition that was quite obsolete with Art Nouveau adornment. At that point publishers started to realize that they should merge image with text in the publications. Since the 20th century, design started to be considered as an important aspect of the content. Some of the artists and designers that contributed were Filippo Marinetti (an Italian futurist), who used variations in type, its scale and weight and designer El Lissitzky who collaborated with the poet Vladimir Mayakovsky and used pictograms to lead the reader to a certain path. Also Frederic Goudy’s 1918 *The Alphabet* that used the central axis was an innovation for the era. (Heller & Vienne,2012)

##### *The book as object*

During the 20th century some steps forward were made by creators like Bruce Mau, Jonathan Barnbrook and Rem Koolhaas who decided to push the boundaries of normal publications, as they had existed until then and the experimental type of books came out. This established the “book as an object”<sup>31</sup>. Like this, the creator gains additional roles, like the ones of the shape and content provider. As Martina Casonato indicates in her thesis:

*The book as a usable object is determined by the human hand and the human eye. (Hochuli & Kinross, 1996, p.36)*

“What is a book?

*In the Kindle era, it seems pretty obvious. There is an implicit argument in the act of digitizing a book and removing it from the shelf: a book is its text. A book is a unique string of words, as good as its bits. But printed books are also objects, manufactured objects, owned objects, objects that have been marked by pencils and time and coffee cups and the oils from our skin. “A book is more than a bag of words,” the project’s founder, University of Virginia’s Andrew Stauffer, told me. “These books as objects have a lot to tell us.”*

(Madrigal, 2014)





### 39-40

L'Heure du Cocktail for Corps Reviver by Studio Spin, 2017  
The first edition was in 1927



# 4. THE BLENDING WITH CINEMA

One of the most recent manifestations of human desire to tell stories.

In this chapter, an attempt of combining the three elements is made, by analysing them together: graphic design, cinema and storytelling and the identification of the aspects they have in common, the ones that support each other’s functions and those that create links between them.

# 4.1. STORYTELLING IN CINEMA

Universes consist of galaxies

“Films are stories, filmmaking is storytelling. Storytelling is one of the oldest human activities. In the era of human history, before written language human storytelling was represented visually. From the cave paintings of Europe to the rock carvings of South America, visual narratives that tell stories proliferated.” (McIver, 2016)

## 4.1.1. The narrative in cinema

Narratives in cinema can be described in the same way as they are described in every other case. The tools used are different, and so are some approaches. The film theorist Christian Metz (1974) explains the different perspectives that characterize a narrative. The first approach is that:

‘A narrative has a beginning and an ending, a fact that simultaneously distinguishes it from the rest of the world and opposes it to the “real” world.’ (Metz, 1974, p.17)

Of course there are types of narratives that remain ‘open’ with the viewer to try to find out an answer about ‘What could have happened?’ This kind of narrative is the exception to this rule. A second approach is that the narrative is:

“A closed sequence, a temporal sequence: Every narrative is, therefore, a discourse (the converse is not true; many discourses are not narratives— the lyric poem, the educational film, etc.).” (Metz, 1974, p.20)

That means that the narrative is an arrangement of incidents that follow one another.

The narrative has to have a creator and the narratives with no authorship strive to have the culture as an author, but no narrative has no narrator. For the viewer of the film there is the impression that ‘someone is speaking’ that is based on the idea of the viewer that something/someone is responsible for the creation of the film.

So Bordwell<sup>33</sup> (2008) claims that there are two systems of narrative accepted by ‘the narrator’s code’: personal and apersonal. There are some narratives that really blend those two types, and even if the narrative is told n the third person it is in fact narrated by the central hero. Signs of ‘apersonality’ can be found in different acts in the narrative and the ‘apersonal mode’ is mostly used to fade out ‘the present of the person who is speaking’. (Barthes, 1966, p.262) Those two modes can change at a very fast rhythm.

“In any narrative, the narrative instance takes the form of a sequence of signifiers<sup>32</sup> that has a certain duration—for the literary narrative, the time it takes to read it; for the cinematographic narrative, the time it takes to see it, etc.” (Metz, 1974, p.19)

**32** According to semiotics, signifier is the object and significate the meaning that it carries.

**33** Branigan claims that Bordwell is an atheistic narratologist because he doesn't consider the existence of a god-like narrator that supervises the series of events. (Branigan, 2009, p.7)



Focalization

“Viewers comprehend characters as agents who exist on the level of narrative; the character is therefore an agent who directly experiences narrative events and who acts and is acted upon in the narrative world. A character whose experiences of the narrative world are then conveyed to viewers become focalizers.” (Buckland, 2009, p.8)

Branigan (2009) distinguishes two kinds of focalization : internal and external.

‘The continuous sequence of moving pictures, as in a film, and, sometimes, on television’ as ‘temporal series’ and ‘the temporal set’, ‘which consists in a number of static pictures united by a more or less common theme, as in comic strips, graphic novels and photo novels. Here, temporal links are partly mimicked by traditional reading order, and partly projected by the reader.” (Sonesson, from Lagerroth, Lund & Hedling, 1997, p.244)

Narrators don’t have a place inside the narrative and that, gives them the power to control the narrative and its way.

The plot or syuzhet is related to the appearance of the happenings during the time that unfolds. Those happenings are repositioned in the viewer’s mind by constantly, creating a story. (Buckland,2009)  
Those elements of narrative can help us better with the cinema aspect:

Eleven Elements of Story

- 1) Characters (decisions and follow-through).
  - 2) Place.
  - 3) Time (continuous, or jumps, flashbacks)
  - 4) Storyline (also known as, plot).
  - 5) Sensory Elements: Smells, Flavours, Colours, Textures, etc.
  - 6) Objects. Such as: Clothing, a costume,a piece of fabric.
  - 7) Characters’ physical gestures, and attitudes.
  - 8) Emotions in the story (for the characters, the teller, and the listeners).
  - 9) Narrator’s Point of View (Who is telling the story? Is the story being told by a character in the story? Is it clear whom the intended audience might be?)
  - 10) Narrator’s Tone of Voice, Attitude, Style (casual/ formal/ other).
  - 11) Theme (Meaning, moral, message, idea).<sup>34</sup>
- (Miller, 2011, p.3)

Complex narratives or non linear storytelling

These films blur the boundaries between different levels of reality, are riddled with gaps, deception, labyrinthine structures, ambiguity, and overt coincidences. (Buckland, 2009)

The order of the narration of the events can change, indepedently from the time they happened. (Smith, 1980)  
Homer with his Odyssey (Gombrich-Mclver, 2016) had created a whole world of tales one in the other. We can say he was the first to introduce complex narratives into storytelling.  
‘Puzzle plots get further from ‘Aristotle’s definition of the complex plot’.<sup>35</sup>

Complex Forms of Narration in Contemporary Feature Films

What we come across in contemporary cinema are: different forms of narrative unreliability (Singer’s The Usual Suspects, 1995), sudden final twists (Shyamalan’s The Sixth Sense, 1999), creative use of genre conventions, (Tarantino’s

Pulp Fiction, 1994); and/or intertwined film-in-film and narrative-in-narrative structures (Almodóvar’s La mala educación, 2004), etc. Encapsulated and fast-changing processes of focalization are used to build puzzle and mystery structures (Marcks’ 11:14, 2003)

Parallel stories in cinema can help the perception of similarities and differences and their comparison like in “The Godfather”, director Francis Ford Coppola and writer Mario Puzo constructed the story this way to contrast the similarities and differences between Vito and Michael. (Cannistraci, 2016)

Some directors like to use subjectivity creatively, like Jeunet’s Le fabuleux destin d’Amélie Poulain (the micro-structure) (2001) or Nolan’s Inception (2010) (macro-structure)

According to Poetics of the cinema, there are different trends in film narrative. One of them is the ‘action centered’, where particular factors find their way through time. A very essential element in this kind of narrative is ‘change’. What Aristotle discussed about ‘peripeteiae’<sup>36</sup> ‘changes of fortune from bad to good or good to bad’. (Bordwell, 2007, p.4)

‘The shape of things’ is whatever sets the mood for the film, even secondary element, ‘Narration goes all the way down’ that means that the narrator/narration with its way reveals certain information while others remain hidden. Through time this continues to happen until the net of the narrative has light in most of its parts. ‘Who’s calling’ is another narrative technique where the agents talk on the phone and the director decides weather to reveal information and what it may be, or weather to keep the mystery. (Bordwell, 2007)<sup>37</sup>  
‘Narrative logic’, ‘time’ and ‘space’ are the three fundamentals that connect the two principles. Narrative ‘logic’ uses more tools, like its phenomena (events) and parallelism<sup>38</sup> (a way to compare incidents and relations within the film). Sometimes the syuzet keeps up with information that are presented later in the fabula-for example, a flashback (Bordwell, 1985).

‘The syuzhet can also flaunt or suppress gaps in the fabula’ (Bordwell, 1985, p.13)

That means that it can pay more attention where the viewer needs to know more information or cross over the points where the information is not so useful. Repetition is also a tool of the suyzet. This repetition is called ‘redundancy’ and is achieved in three different levels:

‘At the level of the fabula, of the syuzet and of the relations between syuzet and fabula.’ (Bordwell, 1985, p.16)

The ‘depth’ and ‘degrees of subjectivity and objectivity’ is related to the knowledge that exists in the narration. Also, self-consciousness is the way that the narration gives directions to the perceiver. This can be achieved with narration and direction tools and it depends also on the genre of the film. (Bordwell, 1985)  
Communicativeness is another aspect, that considers how much information the narration reveals. (Bordwell, 1985)

‘As categories of information transmission, knowledgeability, selfconsciousness, and communicativeness all bear on how film style and syuzhet construction manipulate time, space, and narrative logic to enable the viewer to construct a particular unfolding fabula.’ (Bordwell, 1985, p.22)

In cinema there are two different approaches (Kuhn& Schmidt, 2013;2014) that

“A story should have a beginning, a middle and an end, but not necessarily in that order.” – Jean-Luc Godard (Gibbons, 2011)

36 “περιπέτεια”(peripetia): the greek word that means “adventure”.

37 David Bordwell,(1985) in his book, ‘Narration in fiction film’, explains the different tools, as they were presented above: fabula, syuzet. The first can be explained as ‘the story itself’, but more specifically, contains all the characteristics that create the story. The syuzet is the way that all those elements are organized and set for the narration and the type of the film can communicate with it in numerous manners (Bordwell, 1985).

38 “There’s one more principle worth remembering. Most narratives involve parallelism. That occurs when characters, situations, actions, or other factors are likened to or contrasted with one another.” (Bordwell, 2011, Julie, Julia, & the house that talked)

34 Elements 1-10 combined produce element 11

35 ‘Aristotle’s definition of the complex plot’ is analyzed in page 12. “In his Poetics [1] Aristotle (384-322 BC) classifies plot into two types: simple [haplos], and complex [peplegmenos]....The complex plot, says Aristotle, is accompanied by two other features, namely; peripeteia or reversal, and anagnorisis, or recognition. It is this which Aristotle feels is the best kind of tragic plot, in that it provides the best possibility of delivering tragic pleasure.” (Mukherjee , 2002, retrieved by http://www.literature-study-online.com/essays/aristotle\_poetics.html)



*‘Aspects of the mise en scène are also part of the act of narration. Camera parameters as well as parameters of the montage mediate the narrative events and the mise en scène.’ (Kuhn& Schmidt, 2013;2014, p.9)*

are related to the research of narratology. The one that focuses on the medium and the other that does not take the medium in serious consideration. Many events, such as movements of characters within space or even highly eventful incidents like a murder, can be represented within one shot. Complex camera movements can show many connected or episodic actions within one single Shot. (Kuhn& Schmidt, 2013;2014, p.10) Branigan and Bordwell believe that the narration is ‘in the activity of the narration itself’, not as a ‘voice’ or an independent narrator. (Kuhn& Schmidt, 2013;2014, p.10)

Point of View

Fulton (2005) claims that:

*“Multiple focalisation is realised by different camera angles, which position us to see the action from a number of different viewpoints.” (p.114 )*

Yet there are many more focusing strategies which select and control our perception as well as our emotional involvement such as deep-focus, the length and scale of a shot, specific lighting, etc. (Kuhn& Schmidt, 2013;2014)

Time and space in film narrative

Professor Le Poidevin (1997) indicates that :

*‘Pictures represent more than they depict’<sup>39</sup>. In particular, they may represent aspects of time that they are unable to depict.’ (P.183)*

Sometimes, some features of time are not possible to be portrayed. For example in a comic strip, pictures that resemble each other but also have slight differences, want to express the time flow, by changing the pictorial representation of events from left to right. Time works in the same way in the film narrative. (Le Poidevin, 1997)

The space is the frame, that works in relation to time. The actions in each frame change according to the field of time they represent. In non-linear narratives, this relationship changes. Framing is also used in comics, for the division of episodes.<sup>40</sup> The frames, set one after the other, create an ‘illusion of time’ that are signified by the frame itself. (Eisner, 1985) The viewer is the one that sets the pace of reading the images. This provides the freedom of pauses in the time decided. (Pimenta& Poovaiah, 2010)

In some cases there are fundamentals that stand for both types of narratives. The aspect of time plays a crucial role in the storytelling and its attempts to approach and reproduce reality, but as Metz (1974) implies, realism is not reality . Something that happens in non-linear narratives.

*“Temporal order is non-depictively represented by spatial order. Film, in contrast, typically depicts temporal order: the temporal order of the images resembles the temporal order of events represented.” (Eisner, 1985, p.28)*

The narrator

The narrator may have a face , be a ‘character-narrator’ or noncharacter (to be a specific person), may be personified or non-personified. He/she may be part of the story world or not. The theorist Wayne Booth speaks about the ‘implied author’ who is the ‘invisible puppeteer’. (Bordwell, 1985)

**39**  
*“Depiction is what a picture shows.”*  
(Routledge companion, Hopkins, p.64)

**40**  
But parallel universes can also occur. In Fincher’s Fight Club, 1999 and Howard’s A Beautiful Mind, 2001; two diegetic levels (reality vs. dream) exist.

**41**  
Albert Laffay in 1964 proposed the concept of the “Grand Imagier” which is more obvious in the film “Citizen Kane”.



**42**  
In *The Grand Budapest Hotel*, Wes Anderson divides the narratives using also color. Those two pictures are taken from two different narrative layers.





43

Mental subjectivity in *Black Swan* of Darren Aronofski.

## Unreliability of Film Narration

*“Narration may also use a narrator, some specific agent who purports to be telling us the story. The narrator may be a character in the story.” (Bordwell & Thompson, 2008, p.92)*

‘However, nowadays one can also find forms of unreliable narration that contain “lying pictures” such as those used by Hitchcock in *Stage Fright* but that are embedded in more complex narrative structures, “such as the multi-level flashback structure of *The Usual Suspects* that creates a tension between what Kuhn (2011) calls ‘intradiegetic, homodiegetic verbal and extradiegetic, heterodiegetic visual narration.’”<sup>41</sup> (Kuhn & Schmidt, 2013; 2014, p12) Sometimes the director wants to trick the viewer and a narrator appears that may be “an external commentator” and we do not really know who that narrator is. (Bordwell & Thompson, 2008)

## Objective and subjective narration

*“Most films insert subjective moments into an overall framework of objectivity.” (Bordwell & Thompson, 2008, p.91)*

The “point-of-view-shot” can show us the way that the character sees the incidents from his side, contrary to the external narration that sees things more globally and with more objectivity. “Mental subjectivity” for a character also can be achieved by showing his/her inner fantasies or dreams. This can serve various purposes, such as increasing the feeling of sympathy towards a character or giving a glimpse into what is going to happen later. Finally, flashbacks with subjective motives can make connections between the characters. (Bordwell & Thompson, 2008)

## The lyricism in film

As discussed, Homer was a fundamental personality in storytelling and poetry. What he did, was by being a poet-storyteller he helped the story maintain a rhythm, which helped both the story and the storyteller. The story to be more fluid and easy to be told and the storyteller to remember it. In the text that follows we can see what McLuhan says about the origins of narrative poetry:

*“Homer’s “Iliad” was the cultural encyclopedia of pre-literate Greece, the didactic vehicle that provided men with guidance for the management of their spiritual, ethical, and social lives. All the persuasive skills of the poetic and the dramatic idiom were marshaled to insure the faithful transmission of the tradition from generation to generation. These Bardic songs were rhythmically organized with great formal mastery into metrical patterns which insured that everyone was psychologically attuned to memorization and to easy recall. Listeners could memorize with greater ease what was sung than what was said. What the Greeks meant by “poetry” was radically different from what we mean by poetry. Their “poetic” expression was a product of a collective psyche and mind. The mimetic form, a technique that exploited rhythm, meter, and music, achieved the desired psychological response in the listener.” (McLuhan, 1967, p.115)*



44

It's A Wonderful Life (1946)

by Frank Capra

The lyricism is created basically by the atmosphere and the screenplay.





The lyrical element in film works like that. It keeps the rhythm, making the story more interesting and the screenplay more rhythmical, by leading the viewer to find interest continuously as time passes. The storyteller can later remember the film by those small spots of poetry introduced in different time spots. (Branigan & Buckland, 2015, p.368)

**45-46**

*The Dreamers* by Bernardo Bertolucci (bottom) and *Call me by your Name* (left page), by Luca Guadagnino are characterised by an intense overwhelming lyrical element.







**47**

In the film *The Mystery Train* of Jim Jarmusch, three different stories are taking place at the same motel. Complex narrative films use the place as a common reference point in some cases.



**48**

*A Space Odyssey*, by Stanley Kubrick makes a very accurate use of the narrative space through the treatment of the frames.

**49**

David Fincher's *Gone Girl* is a significant example of unreliability of the narrator.





## 51

### Image systems

“An image system is a collection of images, which repeats throughout your story or script. Each new image acts as an echo of a previous instance, reinforcing the main concerns and themes of your story. These images chiefly function in two ways—they are part of the actual “physical” world of your story, but they are also reflections, or symbols of your story’s interior concerns—the inner landscape.” (Halvatzis Ph.D., 2012, retrieved from <http://stavroshalvatzis.com/story-design/how-to-manage-image-systems-in-your-story>) Image systems in *Big Fish* (Tim Burton, 2003)



## 52

Films that use complex narratives:

*Unusual Suspects* (top)

*La mala educación* (middle right)

*Pulp Fiction* (middle left)

*The sixth sense* (bottom)



## 50

The cut (from top to bottom):

Hard cut

Jump cut

Cut on the action





**53**

Hitchcock's *Rear Window* plays with multiple narrative, as each window represents a different story. (Fandor, 2017) On the same time, the viewer watches the film through the point of view of the hero.

**54**

The contrast of the different points of view is obvious in Wes Anderson's *The Royal Tenenbaums*, through the members of a family. Anderson uses color details to spot those differences, but also he creates a more general feeling when he demonstrates each one's life.



**55**

*The Eternal Sunshine of the Spotless mind*, by Michel Gondry plays with time, by introducing each different time period as a part in time that the girl has different color in her hair. (TheFilmSpectrum, 2011) Also we watch the story from both points of view.

**56**

*The Curious Case of Benjamin Button* by David Fincher complicates the two meanings of time; the more general one and the time of each one's life and forms two opposite directions with them by going backwards while time passes.







**57**  
*Nocturnal Animals*, by Tom Ford  
 Fords uses light and color with detail of visual aesthetics making a frame look like an art piece.

## 4.2. DESIGN PRINCIPLES IN CINEMA

*A visual vocabulary*

### 4.2.1. Framing.

*“In cinema, the frame is important because it actively defines the image for us.” (Bordwell & Thompson, 2008, p.182)*

Cinematographers are concerned a lot about framing. Framing is the technique that cinematographers and other creators like comic artists use to control the viewer’s attention. The way that the cinematographer arranges the transitions from frame to frame leads the viewer’s attention not to miss the central object of focus. The detailed way that they do it can be either by following the objects, putting them in a central place in the frame, or by having great focus in one of them. (Ware, 2008)

Background and depth of focus is also a tool to achieve control of the viewer’s attention. The human eye can keep track only of one object at a time but the brain can ‘keep track of several objects in the visual field’. (Ware, 2008, p.140) At the most basic level the main task of the author of visual narrative is to capture and control what the audience is looking at, and hence attending to, from moment to moment. Part of this is done by framing each shot and by designing the transitions between shots so that the object becomes inescapable. Cinematographers know how to do that with great precision. (Ware, 2008) Also, there is the off-screen space that exists in the world of the film. The frame lets many things outside, so Noël Burch indicated six types of “offscreen-space”:

*“the space beyond each of the four edges of the frame, the space behind the set, and the space behind the camera.” (Bordwell & Thompson, 2008, p.187)*

A very important parameter is the point of view<sup>42</sup> that the frame indicates. This is dependent on the way that the object of interest is positioned inside the frame. There are some tools that help in this procedure:

The *angle* is the position that the director places the viewer through the frame. There are three kinds of angles: The “straight-on”, the “high” and the “low”. The level is related to the horizontal level of the frame. There is also the “canted frame” which means that the frame doesn’t follow the parallel axis of the horizon. The height, although it is related to the angle, can be a tool on its own, as the feeling of how high the viewer is and him watching the incidents is something different. For example, a camera can be set on the floor and still have a straight angle or very high with plane takes. (Bordwell & Thompson, 2008) The distance implies how far or close we are from the mise-en-scene of the shot. There are many kinds in this category: the extreme long shot, the long shot, the medium close-up, the close-up, the extreme close-up.

The meanings that the above tools help a film to carry sometimes are predictable, like a low angle expresses power or a high vulnerability. Nevertheless, it is not always the same. We first have to examine the content and then move



**58**  
 For the director Alfred Hitchcock the technique of storytelling is one of the most important aspects of setting a film. (De Souza, 2011)

**42**  
 The point of view is also mentioned in the chapter of “Storytelling in cinema”. (p.74)



forward to conclusions. Cinema has plenty of choices and creativity so we can't eliminate them so easily.

Apart from what they have to offer in the narrative consequence, frames add to the image visual elements that the viewer may find interesting visually. For example, a close up can show us details that our eye couldn't catch otherwise. Also, when it is proposed by the director to look at the object from a different point of view, by using an unusual angle for example, the viewer goes beyond just a simple consideration of it. (Bordwell&Thompson, 2008)

**59**  
“A single frame is rarely more important than all of the others in a film, but the first and last can leave one hell of an impression.” (Hardy, 2015) The last and first frame of the film “Her” by Spike Jonze.

**43**  
This technique is used in Theo Angelopoulos-Ulysses's gaze. (Bordwell, 2008 p.198)

The mobile frame is when the frame changes and so , everything described above changes with it. Sometimes the spectator sees himself moving along with the frame. Technically, this part doesn't interest this thesis, but the perception of it is important. When this happens, the viewer accepts more information related to the space of the picture and sometimes the perspective changes continually. Sometimes, zoom-ins do that and change the whole frame<sup>43</sup>. (Bordwell & Thompson, 2008 p.198) But it is different from the move of the camera, where the spectator is able to feel the movement himself. All this movement affects our sense of space. For example, the most common reframing is when the camera follows the movement of the character. Some other times the frame changes separately of the figures, to expose an element important for the narrative. Also, “our sense of duration and rhythm is affected by the mobile frame.”(Bordwell, 2008, p.201) Moreover, the velocity can adapt to the narrative needs. Like this, “narrative parallels” can be created. There are supportive narrative functions in the mobile frame, like creating connections or when the focal length changes, we perceive spacial relations in a different way, or when zooming, more and more space is put offscreen. (Bordwell & Thompson, 2008)

### Camera frame

The pictures that a camera takes are automatically a unique frame. The camera isolates frames from the optical field. Sometimes, margins are needed to circulate the frame or bleed to empower the impact of an image. Those techniques are mostly used in editorial design. Borders have quite the same purpose, marking the end of the image and the beginning of the background. Sometimes they are used to connect the image with the context. The Rules of Balance in the camera frame are: “rule of thirds, headroom, level horizons, looking room.” (Cade, 2015)

**60**  
Framing and reframing, Jeremy Botts, MFA Studio



**61**  
Balance in the film frame in *The Life Aquatic* by Steve Zissuu, by Wes Anderson

**Contrast:** If the character stands out or not you have to check the colors of the image.

“Contrast refers to the degree of difference between the darkest and lightest areas of the frame.” (Bordwell & Thompson, 2008, p. 162)

**Perspective** has an immediate connection with framing. How the objects are placed relatively to their size in the frame has each time a different connotation. In simple words, when an object is closer to the camera it looks larger and when it is further it looks smaller. The perspective in a frame shows different significance for the objects of the scene and the relationship between them. The change of perspective is also a tool that is used to convey meanings and impressions to the viewer's eye. Usually, it is combined with the focal length.<sup>44</sup>

“The optical system of your eye, registering light rays reflected from the scene, supplies a host of information about scale, depth, and spatial relations among parts of the scene. Such relations are called perspective relations.” (Bordwell & Thompson, 2008, p. 168)

### 4.2.2. Color

Color is directly connected with light and carries a unique power related to design and communication of meanings. It can provoke feelings, help to organize the elements of a composition, categorize and make things more interesting visually. It is also connected with elements and connotations, like red with fire. The fundamental properties of color are hue, value and saturation.<sup>45</sup> To see how color interacts within cinema we should start first from the basic interaction through graphic design history (Lupton, 2008, p.78).



**63**  
“The use of color in this poster is only about value—shades and tints of a single hue. In one way of thinking, this poster is essentially still black and white, as there is no true color relationship to be found—for there to be a color relationship, more than one hue must be present. Still, the dramatically luminous and dimensional qualities of the typographic forms, heightened through the use of light and dark, is optically compelling. Ariane Spanier Design Germany” (Samara, 2014, p.102)

**44**  
**The focal length**  
The focal length affects the perception of the relationship that the objects have, (for example, the size) as it also controls the depth of field. There are some techniques that use the change of focus, like “the deep focus” and “racking focus”.<sup>46</sup>By racking focus, or pulling focus. A shot may begin with an object in the foreground sharply visible and the rear plane fuzzy, then rack focus so that the background elements come into crisp focus and the foreground becomes blurred.” (Bordwell & Thompson, 2008, p. 173)

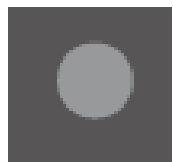
**62**  
There are also the special effects, like superimposition that is used mostly for “dreams, visions and memories.” Finally, rear projection<sup>38</sup> and front projection<sup>39</sup> were used in older times to use backgrounds already filmed, in order to have this feeling of separation between background and foreground. “The focal length is the distance from the center of the lens to the point where light rays converge to a point of focus on the film.” (Bordwell & Thompson, 2008, p.169)  
Superimposition in Alfred Hitchcock's *The Wrong Man* (1956).



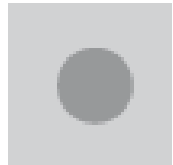
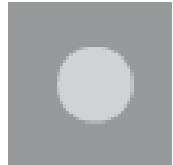
Deep focus

**45**  
**Hue** (the “identity of color”)<sup>47</sup>This identity is the result of how we perceive light being reflected from objects at particular frequencies.” (Sherin, 2012, p.90)  
**Shade - Tint - Value** : Value is the darkness and lightness of a color and it changes by adding tint or shade to the color that is the amount of white or black it has been added to that color. (color fundamentals, p.94)  
**Saturation** (How intense the color is)  
**Temperature**: How “warm” or “cold” a color is. (Samara,2014, see chpt.2 p.88)





**64** With the interaction of different color values, contrast and rhythm can be created, even if limited color palette is used. (Samara, 2014, p.101)



**65** “The result of color’s appearance at different planar locations can have a tremendous impact on the perceived depth of forms in space and, consequently, on the order in which each form presents itself: the visual hierarchy. In this study, each form element—regardless of size or arrangement—is made to register in the foreground, then the middle ground, and then the background of the composition, merely by alternating the element to which each color is applied. The effect becomes even more dramatic when the background participates in the color swap.” (Samara, 2014, p.110)

**46** There are some cultural conventions related to color, especially for genres and subcultures, like pink for girls. With the right use of this overall communication tool, more precise messages can be transferred.

#### Visual Hierarchy

The comparison of colors can create spatial relationships. If we imagine that in a picture there are different levels of depth, then different color characteristics can reveal those levels. For example, the use of warm colors to get in front of cool, as the same happens with colors of darker value or stronger intensity. It also gives a special significance to the objects of a composition. (Aaris, Sherin, 2012, p.14) Moreover, comparable values that belong to complementary hues but with different saturations can lead to an interesting experience for the eye. (Samara, 2014, p.103)

#### The perception of color

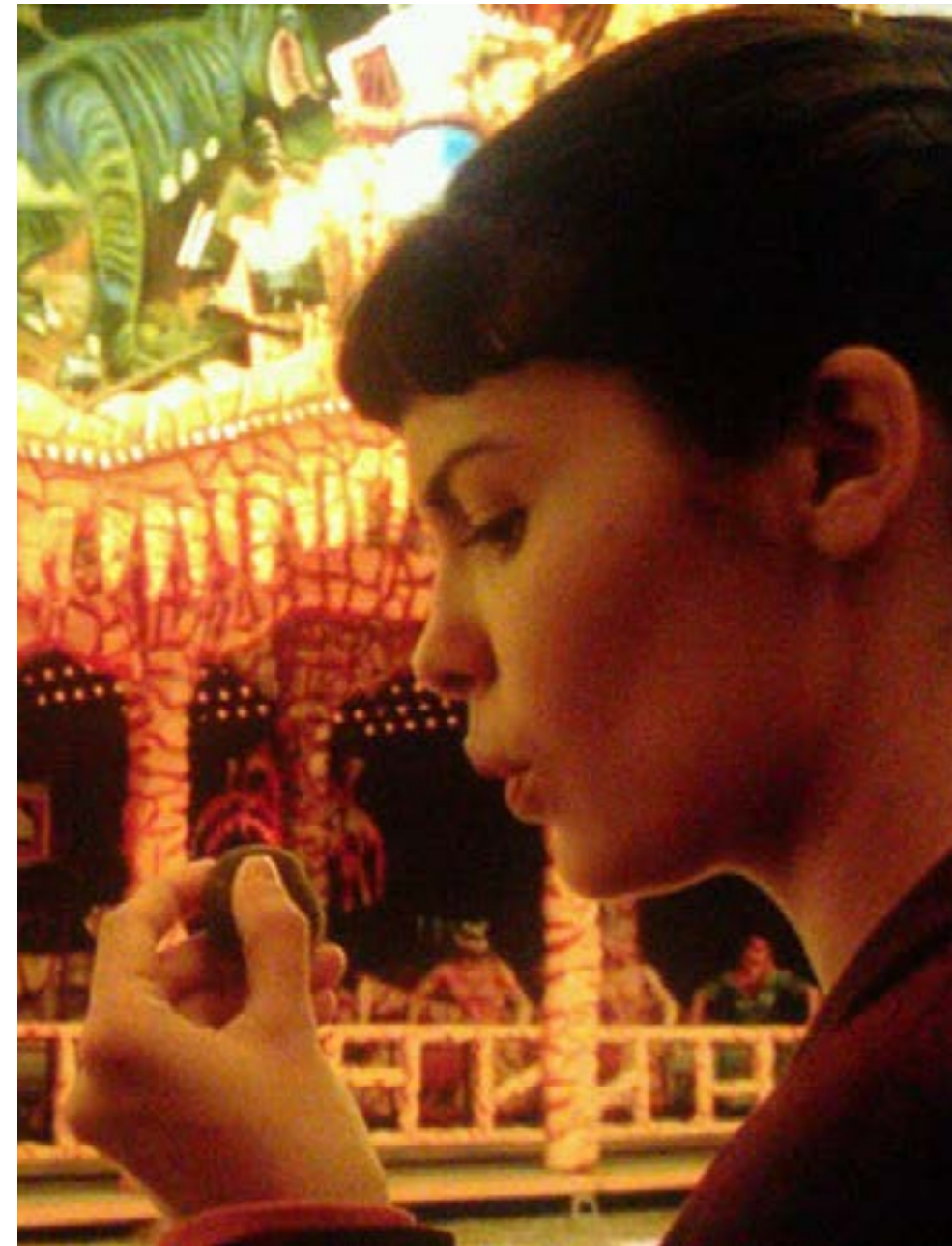
How we perceive color around us is related to our cultures<sup>46</sup>, tendencies, age and personal desires. For example white in the western culture is related to

happy moments like a wedding but in Japan it is a color for related to funerals.

It has been noticed that color has subconscious impact in addition to the context we are in. Color is able to provoke feelings, and establish the mental and emotional mood of our creations, so it can be used as a device for the communication of various feelings. Color is a really effective visual impulse that, sent

through light to the eye and the brain, which perceive it in their own unique way that is based on one’s experiences and culture. It can also provoke indefinite emotions and awaken the mind. (Samara, 2014)

*“Color is perhaps like music: It can play on our senses. How, we do not quite know. But suddenly we are seduced. And is not this a rhetorical maneuver, in the sense of a set of rules for making information eloquent and more easily understandable, and then – more than this – for sweetening it and slipping it down our throats?” (Robin Kinross, found in Rhetoric and design elements MA thesis, p. 140)*



**66** In Jean Pierre jeunet’s *Amelie* the colors keep the visual hierarchy in the frame but on the same time they manage to remain connected with each other.

**67** In Wes Anderson’s, *The Moonrise Kingdom*, black keeps the visual hierarchy of this frame, by creating a second frame inside the frame itself and around the girl’s face.





### The psychology of color

Colors are all around us, so in the world of our existence they are deeply linked with our experiences and instinct. They affect the nervous system through which we perceive each color in conscious and subconscious ways. The Swiss psychiatrist and founder of analytic psychology, Carl Jung and Sigmund Freud were interested on how color affects the mind and unconscious. (Sherin, 2012) For example, warm colors have long wavelengths, in order to require more energy from our eyes and brain to be perceived. The cooler colors are able to provoke calm and reassuring feelings, as they don't need so much energy and they lower our metabolic speed. When we change a color of an object or a word in the same context, (through) in a composition, it can take different meanings. (Lupton, 2008)

### The interpretation of color

It is true that the psychological effect of color is immense relative to its impact to the film-viewer relationship. Color can be divided in associative and transitional, depending on their use to convey messages. (Raup, 2015)

68

Color palette in Jean Pierre Jeunet's *"Amelie"*. The colors are mostly green and yellow.

### Defining a palette

Color is a very effective tool for organizing information and coding. So, it is a very common way to organize and classify conceptual links in a hierarchy. Also, the meaning a color will take, is related to the connections that have been made between it and objects and environments. Color palettes in print can help the relationships between different volumes of a publication to be categorized, or information to be divided. (Samara, 2014) Color palettes in cinema are made to "set the mood" or to encode the different parts of a narrative. Limited color palettes can be equally as effective as the normal ones. Here, value and saturation are the main tools for their creation.

69

How the color can change the meaning perceptively. (Samara, 2014, p.124)





## 70

Color palettes categorized Culture plays a big part on how we perceive colors and their combinations. (Samara, 2014)



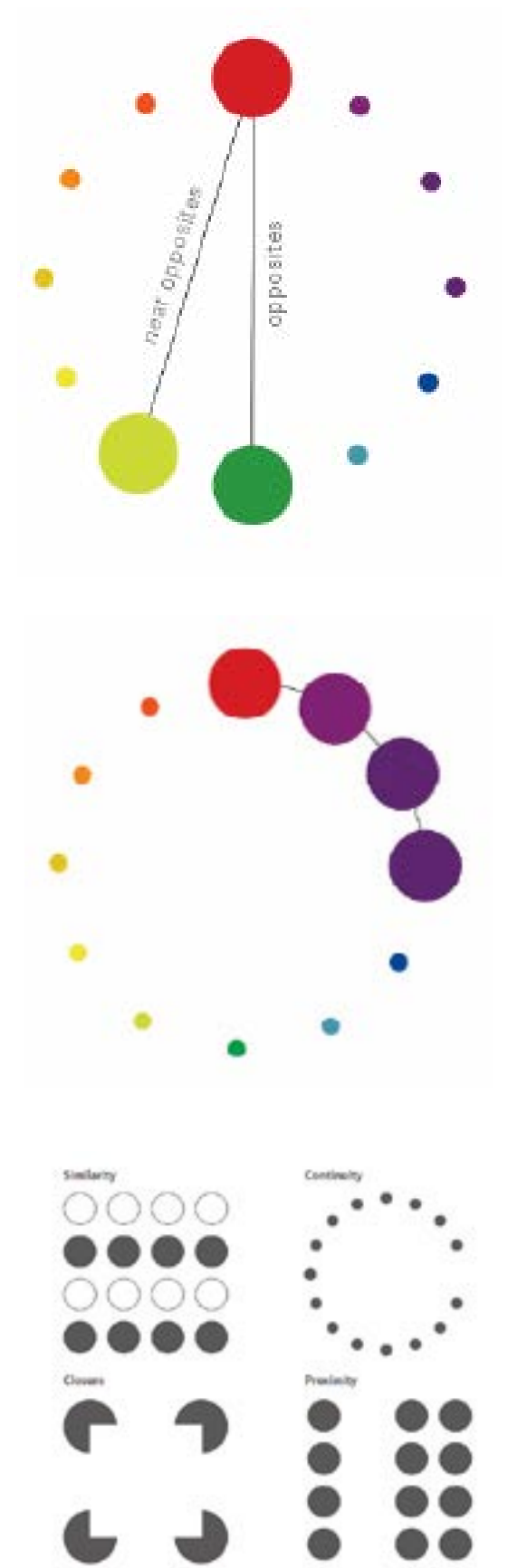
## 71

### Color relations

The use of complementary or analogous colors has an essential impact on the composition. It can influence the temper and the "visual energy". Selective emphasis: Using analogous, complementary or near complementary proximity in colors we can achieve to boost some colors and to diminish others in a composition. (Lupton, 2008, p.72)

## 72

Colors can develop relationship between them relatively to their hue, saturation and volume. In the color wheel, the colors that appear to be closer are have closer visual features. The opposite gives them more contrast. (Lupton, 2008, p.72)



## 73

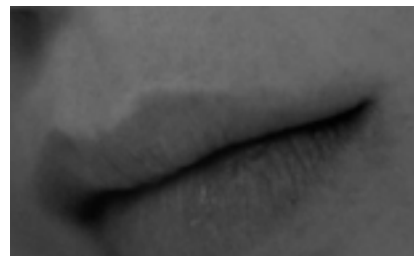
Gestalt's rules of similarity, continuity, closure and proximity used in Design Literacy, as described in Noble & Bestley (2005, p.29) who mention that "principles like Gestalt are the heart of graphic design."





## 74

Types of framing (top to bottom)  
 First column: Extreme close up  
 Medium close up  
 Wide close up  
 Full shot  
 Full close up  
 Second column: Close shot  
 medium close shot  
 Medium full shot  
 Medium shot  
 Macro close up



## 76

### Shot types

Height of the camera: looking up makes someone seem quite heroic, looking down makes him seem quite vulnerable.

## 75

Space shows emptiness in the life of the character  
 Distance: it can show the emotional distance between the heroes.

## 77

"Rear Projection (back projection) refers to the technique of standing the actors in front of a huge screen which projects a moving scene behind them." (Movie-Tom.Com, Action scenes, retrieved from <https://movietom.wordpress.com/action-scenes/>)



## 78

Front projection in *Mary Poppins*, by Robert Stevenson



"A POET IS SOMEONE WHO CAN  
USE A SINGLE IMAGE TO SEND A  
UNIVERSAL MESSAGE."

ANDREI TARKOVSKY: INTERVIEWS\*



79  
A scene from Big Fish by Tim Burton.  
The light with mainly blue tones create  
a visual harmony.

\* Andrei Tarkovsky: Interviews (Conversations With Filmmakers Series) by Gianvito, J. (2006). MS: University Press of Mississippi

5. THE IMAGE

The power of non-verbal communication

The world around us

There are different kinds of images. Pictorial or nonpictorial, and they are divided in : literal, concrete, iconic, diagrammatic, connotative, symbolic, starting from the ones that are closer to reality to the ones that are more abstract. (Samara, 2014, p.188-191) According to the theorist Rudolf Arnheim the three types of images are: picture-symbol-sign. (Arnheim, 1969) When we think about the “image” a picture of two dimensions comes to mind , either a piece of art, an illustration or a photograph. The image conveys a visual message, we could say it is the medium that connects the viewer to the meaning. It can provoke emotions, thoughts, memories. The image contributes to a narrative by itself or along with other images. In this thesis the type of image that is the most important is the cinema still, taken from the cinematic frame. An image can be two or three-dimensional, it can be taken by camera or just with the human eye. The types of image are the volatile, that is any image that exists for a significant amount of time, the fixed image that is any kind of print, the still, that is taken from a moving image and the moving image itself.

“Combining image and narrative form is challenging for any graphic designer” (Poulin, 2011, p.233)

The power of the image extends in various ways. For example, a photograph has more immediate impact to the viewer’s mind because he perceives this image as something that is closer to his/her world. (Lupton,2008 p.106) They can represent different things, communicate feelings, change the meaning of words, enhance the imagination, create narratives.

5.1. The perception of the image

Images used to be called “memories of previous sensations” (Hochberg, 2007, p.33)

Compositional interpretation

The composition of an image consists of :

Content: it is about the subject and the objects of the image.  
Colour (Hue, saturation, value): One of the most important elements. It can “stress”<sup>47</sup> certain elements, achieve harmony and lead the eye to a specific point.  
Spatial organization: Volumes of the object, perspective and focus are the main problematics of this part. Kress and van Leeuwen (1996: 119-58) claim that

“An image is a potentially powerful element in visual communication because it is one of the few forms that can represent an emotional experience and be immediately understood and embraced by the viewer.” (Poulin, 2011, p.231)

47  
“Colour can also work to suggest an effect of distance in a painting, especially in landscape paintings. In that genre, the hues used often become more bluish as a means of suggesting the way a landscape recedes. This is known as atmospheric perspective.” (Rose, 2001 p.40)



48

Focalizers are the entities that can focus in the picture. They may be “addressed, implied and represented.” (Rose, 2001, p.45)

49

The screen planes are three: “the geographical is how forms are distributed in three-dimensional space, the frame plane is how forms are distributed across the screen and the depth plane is how the apparent depth of the images is perceived.” (Rose, 2001, p.49)

50

There are three kinds of shots possible when the camera revolves (Monaco, 2000: 97): the pan, when the camera moves along a horizontal axis, perhaps along the horizon of a landscape; the tilt, when it moves along a vertical axis, perhaps moving from the head to the feet of a character; and the roll, which has already been noted. When the camera itself moves, the shot is a tracking shot if the line it follows is horizontal, and a crane shot if the line it follows is vertical. (Rose, 2001, see p.50)

51

The cut has been discussed again in editing (p.) and its types are the jump cut, the fade, the dissolve, the unmarked cut (where the start of an image is in the end of the other) and the wipe, where an image moves the other. The rhythm of cuts is a variable that gives strain or calmness to the narrative and the speed of the plot. (Rose, 2001)

52

Kate Raney in 1998 wrote her doctoral thesis on visual literacy. (Kate Raney, ‘Visual Literacy: Issues and Debates’.Middlesex University School of Education, 1998.)

height, distance and angle between the image and the spectator play a crucial role. “Thus the spatial organization of an image is not innocent. It has effects. It produces a specific relation between image and spectator.” (Rose, 2001 p.45) Light affects colors, as it is directly connected to the element of color. *Expressive content*: Taylor (1957, p.43-4) describes an image’s expressive content as “the combined effect of subject matter and visual form”. The truth is that the characteristics of an image alone cannot describe the deeper sense of the image. (Rose, 2001)

Compositional interpretation of the moving image

The difference here is that the language used is the same but it is combined with the elements of the cinema. Edward Branigan’s cognitive model supports the duo of sender-receiver in a film “– in fact several senders and receivers, including narrators, characters, and focalizers<sup>48</sup>.” (Buckland,2009, p.8) mise-en-scene and its elements: screen ratio, screen frame, screen planes<sup>49</sup>, focus, angle, point of view. Also, zoom, pan, tilt, roll, tracking, crane<sup>50</sup> montage: (editing, continuity editing, cut<sup>51</sup>) (Rose, 2001)

“In other narratives the image is the vehicle; this is the case with the film narrative.” (Metz, 1974, p.26)

Narrative perception

If we place pictures in a row, the mind in an automatic manner, will try to make a story out of them. Even if they are visually and meaningfully unrelated. Their semantic power is strengthened because the pictures have an impact on one another and finally to the viewer’s mind. What is perceived differently from what the image shows it is named “the semantic gap” . (Samara,2014, p.224) This happens because the mind has the tendency to try to complete the narratives that has began to set up. That is why it considers that the persons shown on the pictures are the same. The meaning of an image can be altered many times when words are placed with it. Visual metaphors also can be achieved by involving some narrative links through ideas. This can be done quite easily with symbols that have internal connotations and they can lead to moving metaphors and sometimes disturbing. Perception is not only based on the senses but it is conscious and picks the information that it wants. Everything appears in a context, so we need also to understand the context, not only the visual object. Finally, artistic styles carry metaphorical notions because they have direct visual connotations with cultural or fashion styles and subcultures. (Samara, 2014, p.228-230)

5.1.1. Thinking with pictures

Kate Raney<sup>52</sup>, claims that Visual literacy is:

“... the history of thinking about what images and objects mean, how they are put together, how we respond to or interpret them, how they might function as modes of thought...” (found in Salisbury & Styles, 2012, p.77)

The cognitive approach of perception relates the perceptions of senses, memory, thought and education. “Visual perception is visual thinking.” (Arnheim, 1974 p.14) In a general given background, that is the world we live in, there are other smaller elements that lead us to use our visual perception when we focus on them. The smaller details of a bigger universe. Those details are not simply offered to us, it depends on our ability and experiences if we will be aware of them. (Arnheim, 1969)

Semiotic approach

Images use semiotics to communicate. The “sign”, the signifier and the signified are the image itself, what the viewer sees and what is the final meaning (its semantics). The decoding of those images depend on the viewer’s personality and experiences. Sometimes they have metaphorical meaning or they are trying to create emotions. Modes of pictorial signification: Icon (photograph), index, symbol, depending on their similarity to the signified object. The icon is very similar, the index has a symbolic connection and the symbol is totally abstract.

Denotation and connotation

Denotation refers to what an object is and connotation what is the additional meaning in a second level of content. The Situationists<sup>53</sup>, an International, art-based protest group active during the mid-to late 1960s basically in France, used those two levels of communication in a creative way to decry political life and society. (Noble & Bestley, 2005, p.139)

“Visual signs and images, even when they bear a close resemblance to the things to which they refer, are still signs: they carry meaning and thus have to be interpreted.” (Hall, 1997, p.9)

80

In Wim Wender’s, *Paris Texas* the red element in the frame connotes the loneliness of the protagonist.



81

The floral paper represents the English culture here.



82

The typography used in this card is metaphor for the sciences field, the field of the client.

53

“The Situationist International (1957–1972) was a relatively small yet influential Paris-based group that had its origins in the avant garde artistic tradition. The situationists are best known for their radical political theory and their influence on the May 1968 student and worker revolts in France.” (Matthews, 2005)

**“It’s still visual storytelling...  
The two mediums don’t have to  
be separate mediums.  
They can be one and the same.”**

**— Robert Rodriguez**

Director of *Sin City* film  
(Radish, 2014)







## II. INTERPRETATION OF THE WAYS OF VISUAL STORYTELLING

*In this chapter applications of visual tools of storytelling are displayed. The description of the methodology and the process of the project follows.*

## 1. WAYS OF VISUAL STORYTELLING IN CINEMA

*Observations through films*

A book is a whole universe and a film too. They may be somehow different, but in depth they have many similarities. Whoever sees the meeting point in those two is the one that can tell the real differences between them also. Looking at a film image as a two-dimensional picture helps us appreciate the artistry of filmmakers,” (Bordwell, 2008, p.145) This is what the book allow us to do. Observing the picture through the pages of the book is a new perspective for the film also and the cinematographic image. (From the chapter mise in scene)

The medium transition often gives some opportunities that in the other medium do not exist.

Even though narratives, as it was discussed in the first part (p.17) , according to Chatman, “are independent of any medium” (Chatman, 1978, p.20) the change of the medium gives opportunities of a different observation on the same narrative. Also, we can perceive the story in a different way, or spot details that had been missed in the other medium. Whatever it takes, it is a different way to see a whole wold and just for that, is worth it. Specifically, in the book, there is the sense of touch that adds extra value to it. In Martina Casonato’s thesis (2012, p.7) there is a phrase of Jim Stoddart’ :

*“A book is a complete object that people interact with and keep, and how it looks and feels is a big part of that.” - Jim Stoddart (Casonato, 2012, p.7)*

A more direct communication with the medium, a physical one, gives the opportunity to create a stronger psychological link between the medium and the receipient.

As film itself is a “*visual art*”, the creator of a film must think in a parallel, multi-modal way of thinking, using his designer, artist and filmmaker thought. Colors, illustrative elements, typefaces, composition make the creator need more than one of his abilities, apart from being just a filmmaker. For the reason that the project is based on the visual part of storytelling we are going to focus on the tools that are related to this<sup>2</sup>.

Storytelling in cinema and book can have many similarities but also tools can be used in one that cannot be used in the other. In this thesis, we are going to focus more on things that can be revealed from the transfer of a film to a book. A way to tell a story in cinema is through colors, time, speed, sequence, series of events, sound, composition.

In this thesis we are going to focus mostly on non-linear (or complex) narratives.

*“Twenty-first century filmmakers continue the trend of taking inspiration from traditional visual arts. Evidence of graphic inspiration in the modern age is becoming more and more prevalent. One of the most popular directors of the past decade is Wes Anderson. Anderson combines a classical approach to filmmaking with that of graphic sensibility evidenced in all of his works. Anderson’s films are characterized by their color palettes, compositional symmetry and clarity in design—meaning he does not clutter the frame with unimportant objects that distract from the central narrative.” (Holifield, 2016, p.14)*

**1**  
Art Director at Penguin Books since 2001

**2**  
Image and words (music is something that completes the aesthetics but it is not visual and it cannot be visual in any medium).



## 1.1. Narrative techniques analysis

### Memory in visual storytelling

Image systems<sup>3</sup> play with the viewer's memory, as they invite him/her to recall images that had been shown in a different time during the film with the same visual codes. (Holifield, 2016)

*"Filmmakers use what is called an image system to organize the narrative of the film." (Holifield, 2016, p.12)*

Color is a good way to keep track on the stories in a complex narrative. For example, in *Memento* the memories are in black and white, or in the *Eternal Sunshine of the Spotless Mind* the color of the girl's hair changes in every different time period. (Mills, 2015)

The frame ratio: In *The Grand Budapest Hotel*, the frame ratio changes every time that a different time period is on screen. (Northrup, 2017)

On the other hand there are some things in the book that help the reader to recall images and other things. The reader can wander through the pages as long as he wants, he can go back and forth or stare at a picture for a long time. In the book there are also more natural ways that help. For example, the resemblance of the images, the use of the same paper, the printing techniques, the use of similar colors that awaken the memory.

It is important to consider that the reader, except for the story that already exists, can make a story in his mind with the material he already has. Alberto Hernandez with his hybrid novels targeted to the tension of the mind to create stories and he added graphic elements to the book in order to create a more creative and dynamic experience with storytelling. (Noble & Bestley, 2005, p. 141)



83

*The Eternal Sunshine of the Spotless Mind* talks about memory loss and on the same time plays with the memory of the viewer.



84

**Image systems** are a tool to control the memory of the viewer. They are used in film but they can be used also in the book. Up: Boyhood, down: The Grand Budapest Hotel.



85

**The change in aspect ratio** in *The Grand Budapest Hotel*. (Harris, 2014)



**3**  
*Irreversible* (2002) starts the narration from the past and goes backwards.

**4**  
For example Theo Angelopoulos film *The weeping meadow* (2004) has slow rhythm but fast narrative story time.

**5**  
Atmosphere is a characteristic of story-telling not so “solid”. Maybe for this reason it is not a usual object of discussion. Cinematographers know that it is a whole of an amount of smaller pieces.

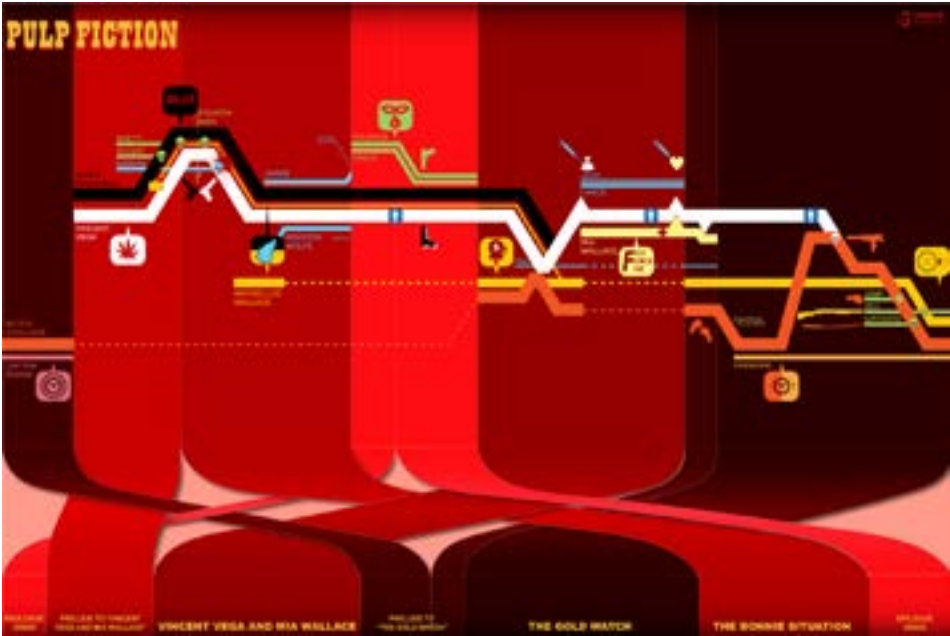
**86**  
Atmosphere in two different films: *Star Wars: A New Hope* (1977) of George Lucas and *Darjeeling Limited* of Wes Anderson (2007) that was directed 30 years later.

1.2. Time and speed in visual storytelling

As it has been discussed in the first part, story time and screen time are two different things (see p.44 ) It is up to the director’s will to use them and increase or decrease their proportional relationship. Non linear narratives use time in a very specific and essential way. For example, reversed time is used in films like *Memento* (2000) and *Irreversible* (2002)<sup>3</sup>. Films that use time as a basic narrative tool are also *Pulp fiction* (1994), *Forrest Gump* (1994), *The eternal sunshine of a spotless mind* (2004). The speed of narrative in films is manipulated by the frame sequence and the story time and screen time. The speed can be a fast pace narrative (*Run Lola Run*, 1998) or a fast narrated story that in reality takes a long time. (*Forrest Gump* 1994). The rhythm of narrative is quite different. A narrative can have slow rhythm but fast narrative speed, or the contrary.<sup>4</sup> (Bordwell&Thompson, 2008) In the book time depends on the reader but the creator can also control the speed, for example by adding pages, sometimes blank or putting images, one after the other taking big parts of the book.

1.3 Atmosphere in visual storytelling

The atmosphere<sup>5</sup> helps us to keep information in mind and maintain the ‘feeling’ of what the creator wants to provoke. The directors can use the atmosphere as a narrative tool. For example in *The Grand Budapest Hotel*, every story has a different atmosphere (colors, feelings, aesthetics): the bright years of the establishment have a different atmosphere than the years of the fall (the atmosphere is darker). Mise-en-scene (p.100), color and light help in that.



**87**  
Pulp fiction explained visually (Retrieved from <http://www.scribble-live.com/blog/2013/08/26/16-mov-ie-timeline-infographics/>)



**88**  
*Memento's* (Christopher Nolan) non-linear narrative is a very complex memory game.



**89**  
Scene from *The Weeping Meadow* By Theo Angelopoulos



## 2. GRAPHIC DESIGN ELEMENTS

And its applications in films



90

Tyopgraphy and color in a frame of  
*The Grand Budapest Hotel*

### 2.1. Color & Composition

*Color sets the psychological tone of what one is trying to create, where color follows form. (Opara&Cantwell, 2013, p.30)*

As it has been discussed in the first part, color and composition are two very important fundamentals that apply in film with the same importance as in graphic design. They have to do with the image itself.

Color in the film works in various ways: to set the mood and create atmosphere, to maintain a visual hierarchy (p.90), as a memory tool, to create impression, to be an element of image systems or to communicate diverse feelings. (Opara&Cantwell, 2013) In Star Wars film (1980) it is used to distingt good and evil (Criswell, 2015) In the whole film of TGBH dominates a rose shade, that gives a romantic tone in the film. Bellantoni,

2005) But also other colors are dominant, depending on the point of time and the scene, like red, blue, orange and purple. Kandinski believed that color can have “emotional and physical effect on us”. (Mills,2015) Composition is highly related to the frame. As it has been discussed, a variety of elements contribute into a composition. (see p.55-57 & 113) like balance, symmetry, space, contrast, hierarchy, form and light.

*“Much like a designer works, Wes Anderson makes design choices that will be used throughout his films. He creates a color palette and framing techniques based around symmetry. He extensively storyboards each scene prior to shooting in order to speed up the filming process.” (Holifield, 2016, p.14)*



91

Wes anderson in *The Grand Budapest Hotel* plays with rich saturated colors and symmetry.







**92**

**Strong horizontals:**  
One of the other composition techniques Wes Anderson employs is the use of strong horizontal lines. Pastel colors and “monochromatic look”.



**93**

*Life of Pi* (Ang Lee, 2012)  
composition





**94**

Moody lighting in  
*The Grand Budapest Hotel*

**95**

(right page)  
The lighting in *The Grand Budapest Hotel* resembles to the paintings of  
Renaissance





## 96-97

Godard uses color in a very distinctive way. In *Pierrot le Fou*, he focuses on the basics: yellow, red, blue. Their roles in the narrative are important. *Pierrot le Fou* uses complex narratives and the colors define the time through the narrative. Blue and red kind of reveal different story explanations.





## 98

### Wes Anderson's color palettes

We can observe that Wes Anderson uses mostly pastel colors but in *The Grand Budapest Hotel* (right page) he chose a stronger palette.







99

The use of red color distinctively, in *The Red Balloon*, by Albert Lamorisse.



100

Color is also used to reveal different worlds, like in *Pan's Labyrinth*, by Guillermo Del Toro. (Mills, 2015)





# 101

## Aspect ratio difference

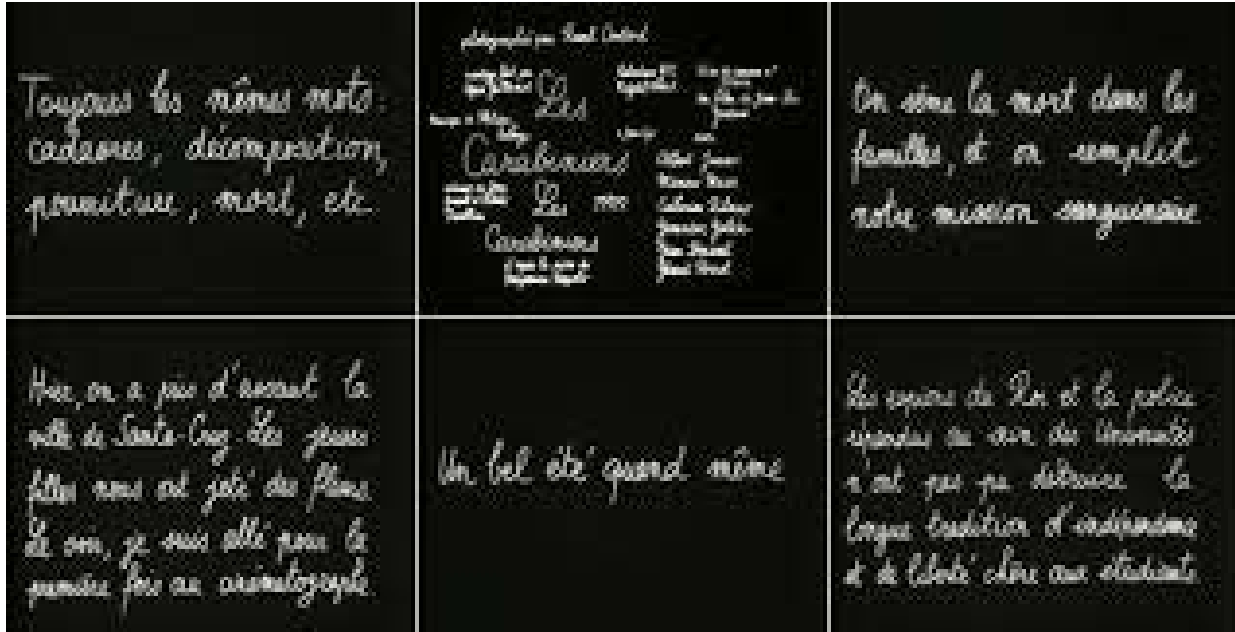
The frame itself can be considered as a design element. The film aspect ratio is used in films but the dimensions of the frame have their origins on the two-dimensional picture. Here the same aspect ratio can be resized on paper creating various combinations. (Aspect ratio: 2.35:1)



## 102

Sometimes color carries the meaning of “*bringing things to life*”, like in film *Pleasantville*. (Mills, 2015)





**103**  
Godard in the New Wave used innovative typography. (The one of the fonts used in this book is a reference to his typefaces). (Jarrett, 2014)



**104**  
Anderson uses typography distinctively in his films, especially in *The Grand Budapest Hotel*. "On the one hand he's a perfectionist; on the other hand he doesn't want anything to look machine-made, or digitally produced in any way." (Atkins for Anderson, retrieved from <http://www.typeroom.eu/article/why-grand-budapest-hotel-s-typography-star-movie>)

**105**  
Distinct typography is observed, not only in everyday objects and papers, but within the whole film *The Grand Budapest Hotel*.



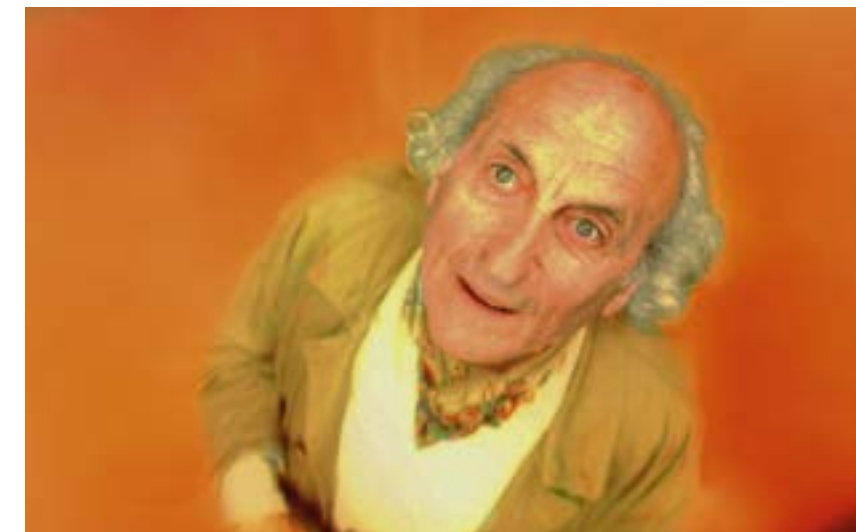


### 3. FILM DIRECTION TOOLS

*and their application*

As it has been discussed in the first part, direction tools like camera angle, camera movement, lighting, shot types and the cut<sup>6</sup> play a crucial role in the evolution of the narrative. There are also other elements, like the screenplay, that they also lead the narrative line without being so directly connected with the visual elements of the film.

The camera angle (see p.87) can add a lot of narrative value. Some examples are shown underneath.



**6**

There are many types of cut:  
The cut on action, hard cut and jump cut (in the same shot and shows time passing), which are the most common, have been discussed in the first chapter. There are also :  
The cut away (showing a completely different scene, away from the first)  
The cross cut (used mostly in phone conversations , it is back and forth between the scenes)  
The smash cut (“from quiet to intense” and the contrary)  
The invisible cut (the director tricks the eye and the cut is not obvious and “gives the impression of a single take”) (Scoma,2016)  
The J cut (when the sound of the next scene starts before the action) (for further information watch the video “Cuts & Transitions”: <https://www.youtube.com/watch?v=OAHoMoAvzCI>)

**106**

Lighting from above (according to Giannetti show spirituality (Amelie, 2004) This happens once in the film. In addition, Arronofski uses the same technique through the whole film “The fountain”. focusing on the spiritual element. Shooting her from a low angle he makes her seem devine, contrary to the blind man in Amelie that his mortal nature is emphasized.

**107**

(left page) Picture from “Wim wenders’ polaroids” at the photographers gallery, London, 2017. Exhibition from the director Wim Wenders. Another way of how the tools of direction can be applied on a printed object. (retrieved from <https://www.filmsnotdead.com/instant-stories-wim-wenders-polaroids-the-photographers-gallery/>)



## 108

### The close up

Jean Pierre Jeunet in *Amélie*, uses a lot of close ups, (mostly medium close-ups) to depicts the emotion conditions of the protagonist. (see p.50)



## 109

### Camera and connotative meanings in complex narratives

#### From top to bottom:

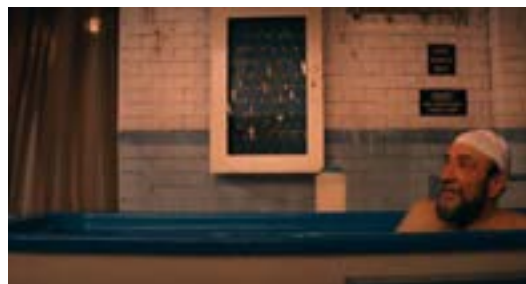
In *Adaptation* film eye-level camera angle is used to show that the two stories are in the same narrative level.

Wide angles are used in *Forrest Gump* to show the loneliness of the hero.

In *Big Fish*, in the imaginary story wide angles are used to show that the hero is alone in this world.

In *The Dress*, close shots work as a comparative technique to the women that wear the dress in every different story.





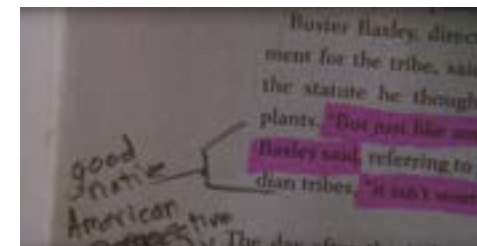
## 110

### Direction tools in *The Grand Budapest Hotel*

Wes Anderson starts each chapter with wide angles and ends to medium shots and close ups.

We could say that he does that to emphasize the sequence of the events in the narrative.

Mostly in the first and second layers, he uses eye-level camera that emphasizes more the narration of a story.



Jump cut



Jump cut



Cross cut



Smash cut



## 111

The cut in complex narratives  
The cut in film *Adaptation*

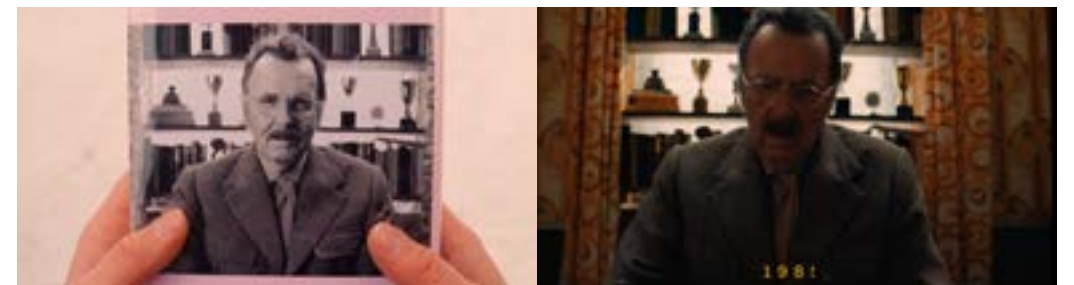


## 112

### The cut in complex narratives

#### Match cut in Forrest Gump

*Match cut* is similar to jump cut but the action or the composition are equivalent and they lead from one place to another.

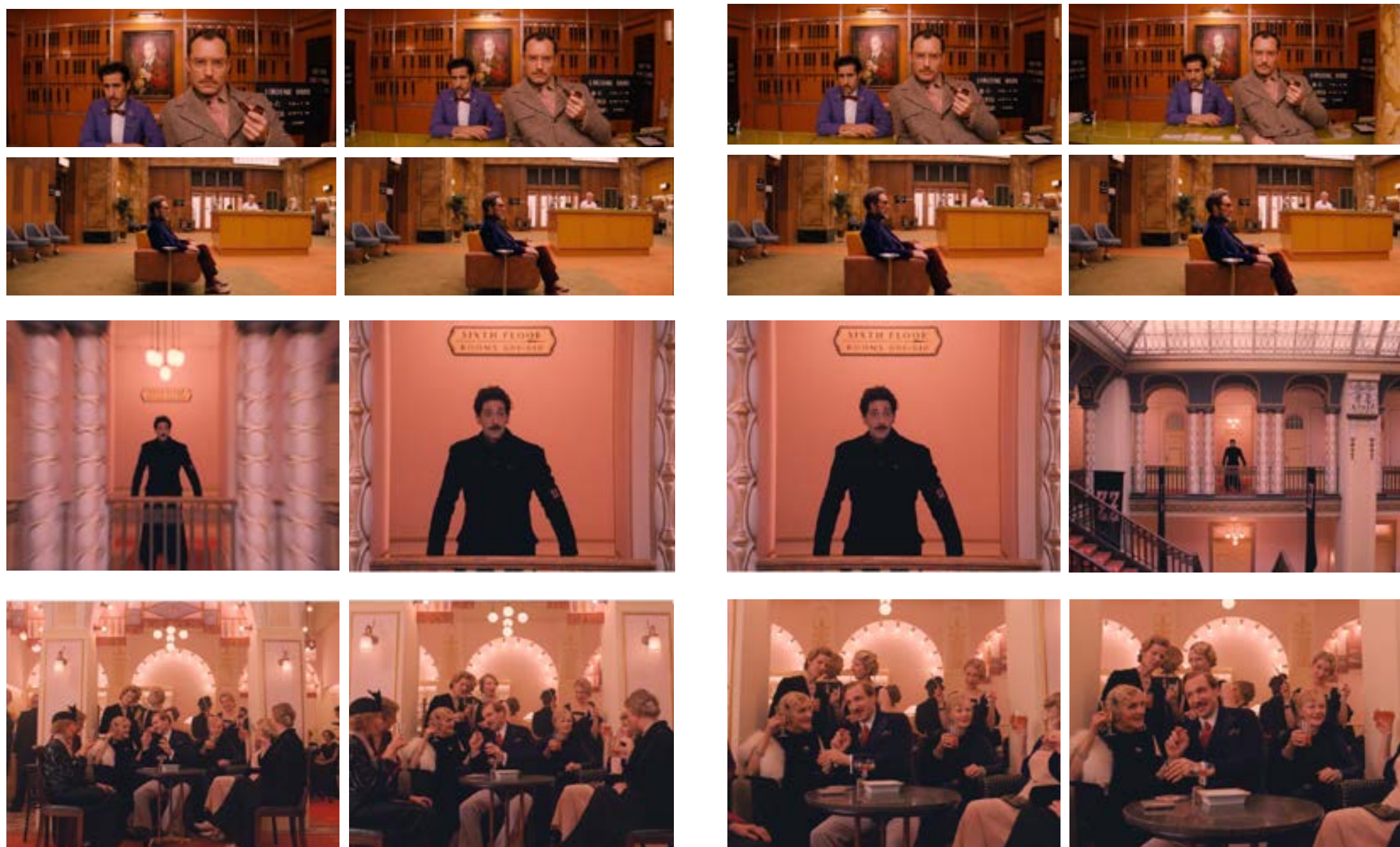


## 113

### The cut in *The Grand Budapest Hotel*

TGBH uses a lot of panning (pic.3&4) and tilt (see chpt. 3 & p.144-145) but it also uses invisible cut (picture 1&2), match cut and jump cut with a change of frame ratio.





**114**  
 Doll-in, doll-out in *The Grand Budapest Hotel*  
 and how it can be represented on paper



**115**

Space shows emptiness in the life of the character  
Distance: it can show the emotional distance between  
the heroes.







# 116-117

Height of the camera:  
looking up makes someone  
seem quite heroic, looking  
down makes him seem quite  
vulnerable.









## 118

Previous page:  
Experimentation with aspect frame ratio. How many aspect ratios we can fit together in a page A3 without resizing them? The answer is: 1.85:1, 1.75:1, 2.35:1, 2.20:1, 2.00:1 and 1.33:1. I did this experiment to familiarize a little with the concept of the unresizable film standard values and the hypothetical mandatory application on the paper. I realized that when lacking the freedom of resizing things are getting harder.



## 119

Another use of the frame aspect ratio resize, combined with white space on the page. (1.85:1)

# 4. WAYS OF VISUAL STORYTELLING ON THE BOOK

Research on a different medium

## 4.1. The use of typography, image and composition<sup>7</sup>

As we discussed those basic elements in the first part, now we will examine some visual examples found after research and how they contribute to the narrative of a book. Except for images and typography, there are also other ways that narratives can be reflected, like illustration, but they were not used in this project.

*“Type is a beautiful group of letters, not a group of beautiful letters.”  
— Matthew Carter*

(retrieved from <https://www.goodreads.com/quotes/tag/typography>)

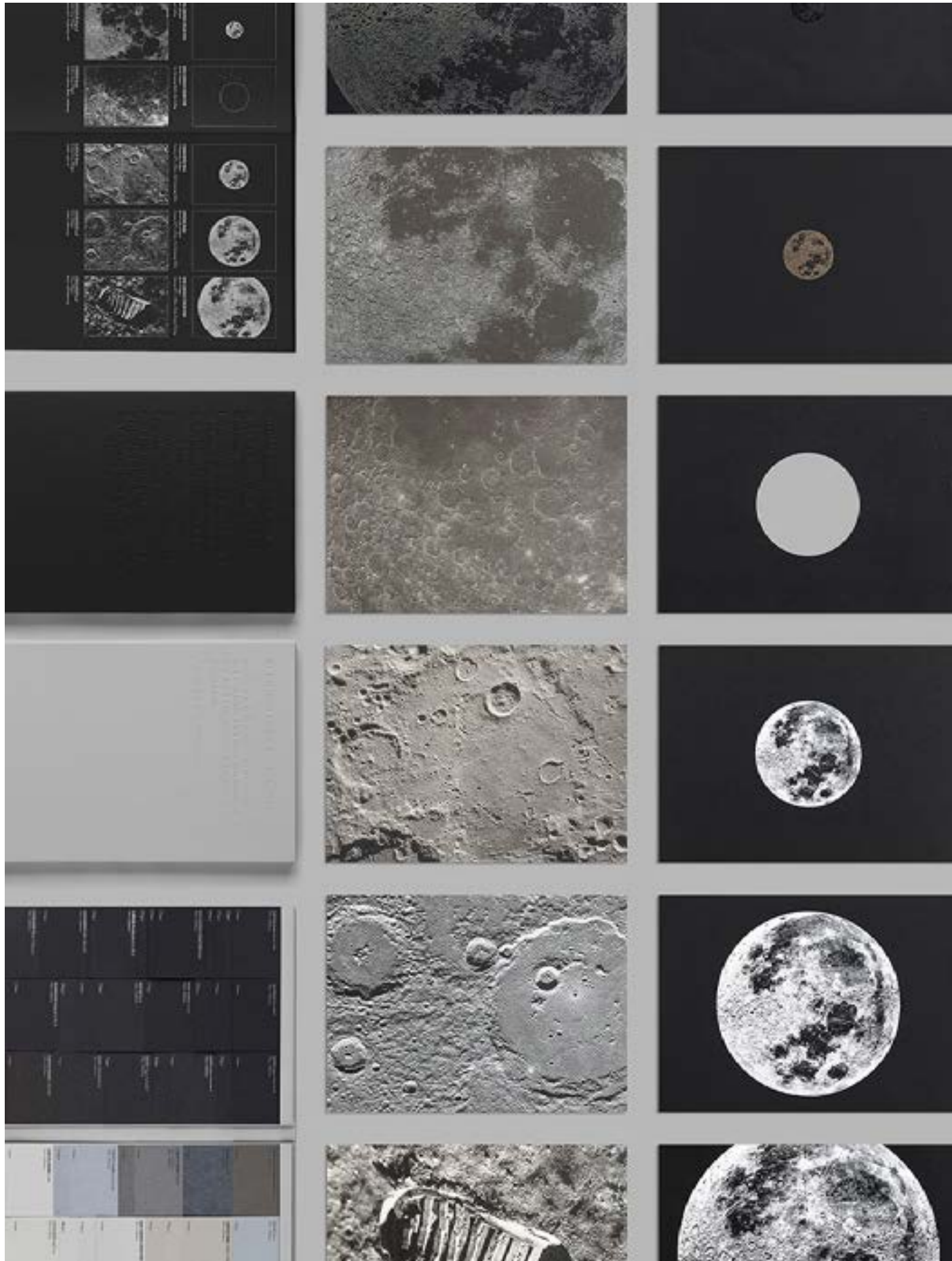
**7** Those three elements interact the one with the other and create a visual result on the paper. All this mixture is called “Editorial design”. (see p. 53)

**120** L’Heure du Cocktail<sup>12</sup> for Corps Reviver by Studio Spin, (2017). Big typography, color and monochromatic image. Symbolic illustration-image as symbol (see “The image”, part 1 chpt.7, p.99)

**121** The cocktail hour is a redesign of an older book, very innovative for its era. (1925) It was made by two journalists, Marcel Requier and Lucien Farnoux-Reynaud. In 2017 Spin studio with 34 new illustrations by Tony Brookan decided to redesign it under the Corps reviver Editions. The visual language is simple and strong. This is a very interesting example how simple elements can be used but on the same time maintain an intense visual vocabulary in a book that its content is totsllly unrelated to design or arts.(For further information visit: <https://corpsreviver.com/products/lheure-du-cocktail-the-cocktail-hour>)





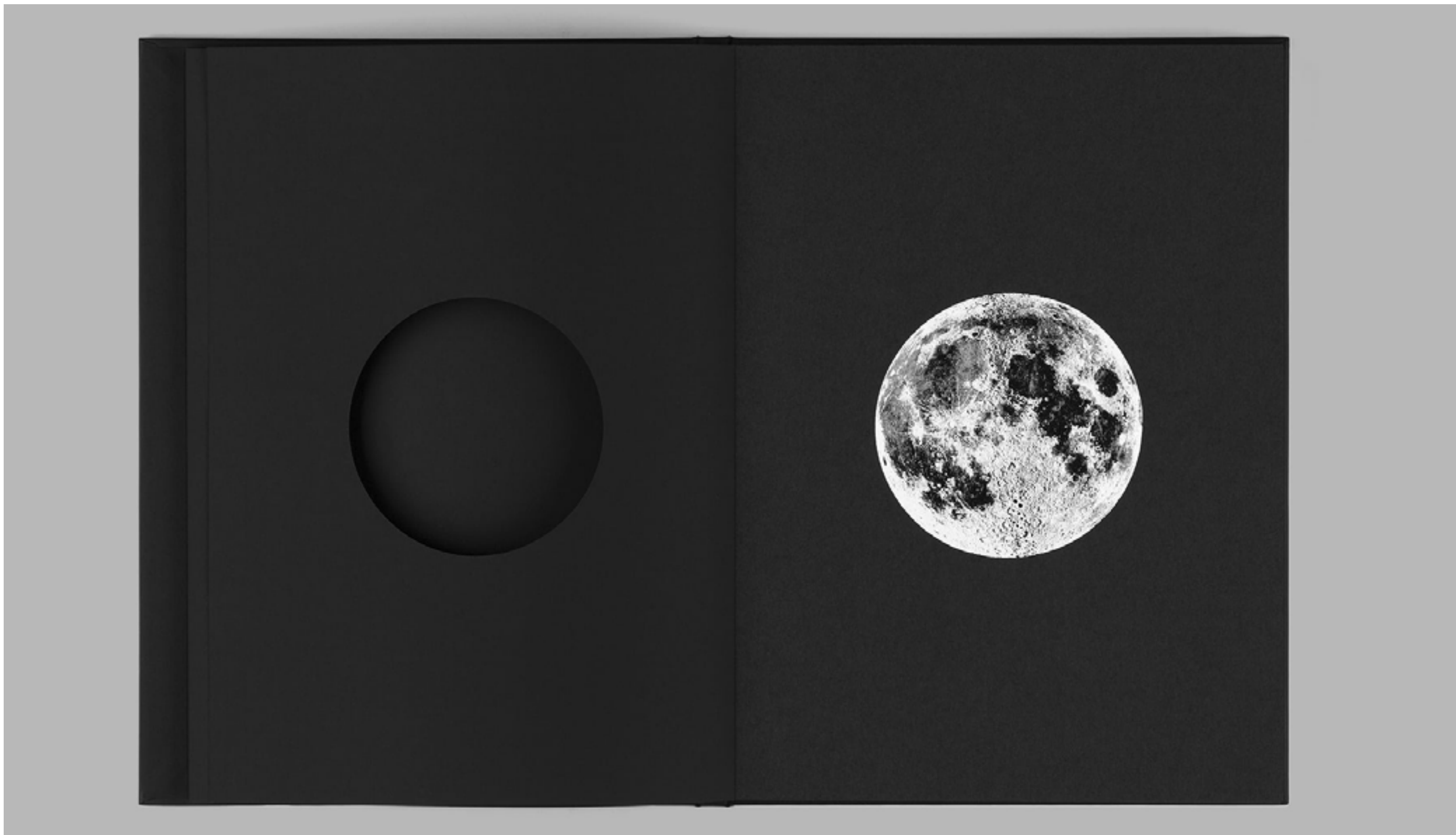


**122**  
**Left page:**  
 Visual storytelling related to the moon.  
 The layout is based on photos taken on  
 the moon and photos of the moon itself.  
 (retrieved from <http://theartistandhis-model.com/>)

**123**  
 Illustration for a children's book that  
 uses mixed media technique. (collage  
 and colors). (Retrieved from Pinterest)

**124**  
 Editorial project with monochromatic  
 illustrations on colored paper. (Retrieved  
 from Behance)





## 125

Except for illustration, other techniques, like cutting can be used to convey messages.





## 5. WAYS TO REFLECT STORYTELLING FROM CINEMA TO THE BOOK

### *The medium transition*

For the final project, all this information should be gathered. How can the transition be made, by keeping the same narrative but exploiting at the same time what each medium can offer? In the following pages there are some visual examples of how the elements of the first medium (cinema) can be reflected on the other (the book) As Holifield (2016) says in her thesis<sup>8</sup>:

*“Though a film cannot use a grid in the same form as graphic design, there are elements of filmmaking that serve the same purpose to organize the movie as a whole.” (p.11)*

Considering that, we could start from the more technical elements, like the frame, the composition and color. If we consider every two-pages as a frame we can experiment on the composition by using the horizontal lines (see p. 161) that are used in Wes Anderson’s cinematography, making visual comparisons and exploiting the symmetry of the frames.

Moreover, directional tools like the close ups and the type of shots, the cuts, tilts and pans (see chpt. 3 & p.144-145) can be used, too. The rhythm of the narrative, the story and screen time are not so easy to be depicted but still, not impossible. Also, the image systems used in film (p.108) use the compositional rules of graphic design. By thinking that according to Gestalt theory<sup>9</sup> (Hampton-Smith, 2017) the eye needs closure, continuation, proximity and similarity (see p. 95), all the above should be considered in parallel with that.

### 5.1. Connotations and special meanings

The film has a lot of connotations through the narrative, about the human nature, love, friendship, the war, hate, hope, memories, nostalgia, dreamers, the Through the pictures all those menaings are depicted on the screen and on the book.

The Nazis (symbolized with ZZ-the opposite of “SS” or maybe because of zubrowka) carry a connotation of the fall of Mr. Gustave’s dreams about “civilized society”. And like this, Anderson created a melancholic micro-world of contemporary society. (Sneed, 2014)

Anderson also, hides small details that reveal elements for the narrative in the future (like “The Boy and the Apple” in the beginning of the story)<sup>10</sup>.

**8**

Thesis about “Graphic Design and the Cinema: An Application of Graphic Design to the Art of Filmmaking” by Kacey B. Holifield.

**126**

Left page: editorial examples based on illustrtaion

**9**

*“The fundamental principle or law of gestalt is known as Prägnanz, and is based on the human tendency to organize in a manner that is regular, symmetrical and to a large degree based on simplicity.”* (Noble & Bestley, 2005)

**10**

(For further reading see <https://www.shmoop.com/grand-budapest-hotel/poetry-symbol.html>)





The film (horizontal)

1 frame

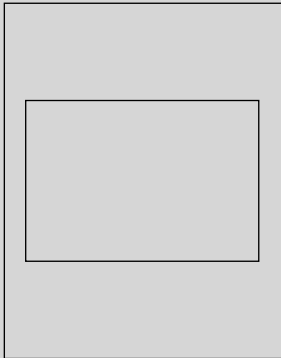


The book (horizontal&vertical)

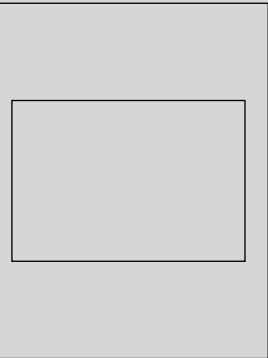
1 frame



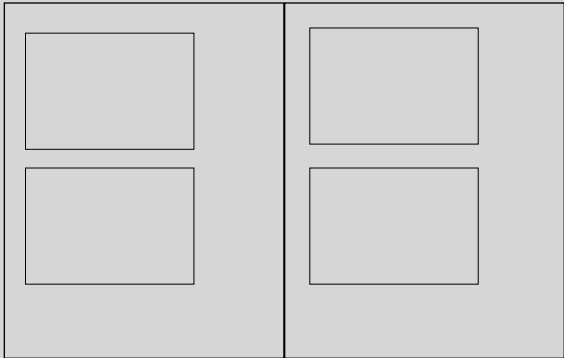
1 frame



1 frame



More than 1 frames on the page



129

The rule of thirds (kogonada, 2014) could be considered as a type of grid for the cinematic picture. Here we can see it in Wes Anderson's film *The Royal Tenenbaums*. On p.44 there is a reference on the similarities of frame and editorial.

128

Comparison of space in cinema and book

The frame interpreted on the pages of the book.



130

The rule of thirds: Zero with his purple suit in a yellow environment is right in the upper left corner of the grid. The director uses color contrast to achieve that.





### 131

The rule of thirds in a close-up  
(*Le fabuleux destin d'Amélie Poulain*, 2001)



132

Symmetry, camera angle from above  
(*The Grand Budapest Hotel*, 2014)





### 133

The dynamics of the page change accordingly to the position, the framing and the size of the picture. All the pictures above use framing, white space and zoom differently.







**134-135**

The position of the picture differentiates the perception and thus, the meaning that every picture carries each time.



11

See the “Process” chapter (p.163) where those experiments are displayed, explaining the whole process of the making of the project.

12

The “narrative onion”, that is the particular case of the film *The Grand Budapest Hotel* is explained in p.266

## 5.2. Human interaction & interpretation

All of those elements have to be interpreted and reflected on the pages of the book in various ways through experiments with image and typography.<sup>11</sup>

Human interaction on the book is much more direct as the reader can touch the paper, keep the rhythm and interact with the pages. With the help of typography the viewer can see the screenplay written, in a way that will be easier for him/her to follow. One of the benefits of the book is that we can make visual comparisons, placing the pictures the one close to the other, or use different frames of the film on the same or opposite pages, or experiment with colors.

### Comparison of the narrative techniques

A Story within story on the screen can be reflected with the same temporal order as on the book. In the onion narrative this is quite easy, as the stories do not interact a lot the one with the other: The first layer first, follows the second etc.<sup>12</sup> In case that the stories run in different temporal order, we can chose either to follow that order in the book, either to follow the story time (and not the screen time) either to work without following time at all, which will be more confusional for the reader but it gives more freedom to the creator.



136

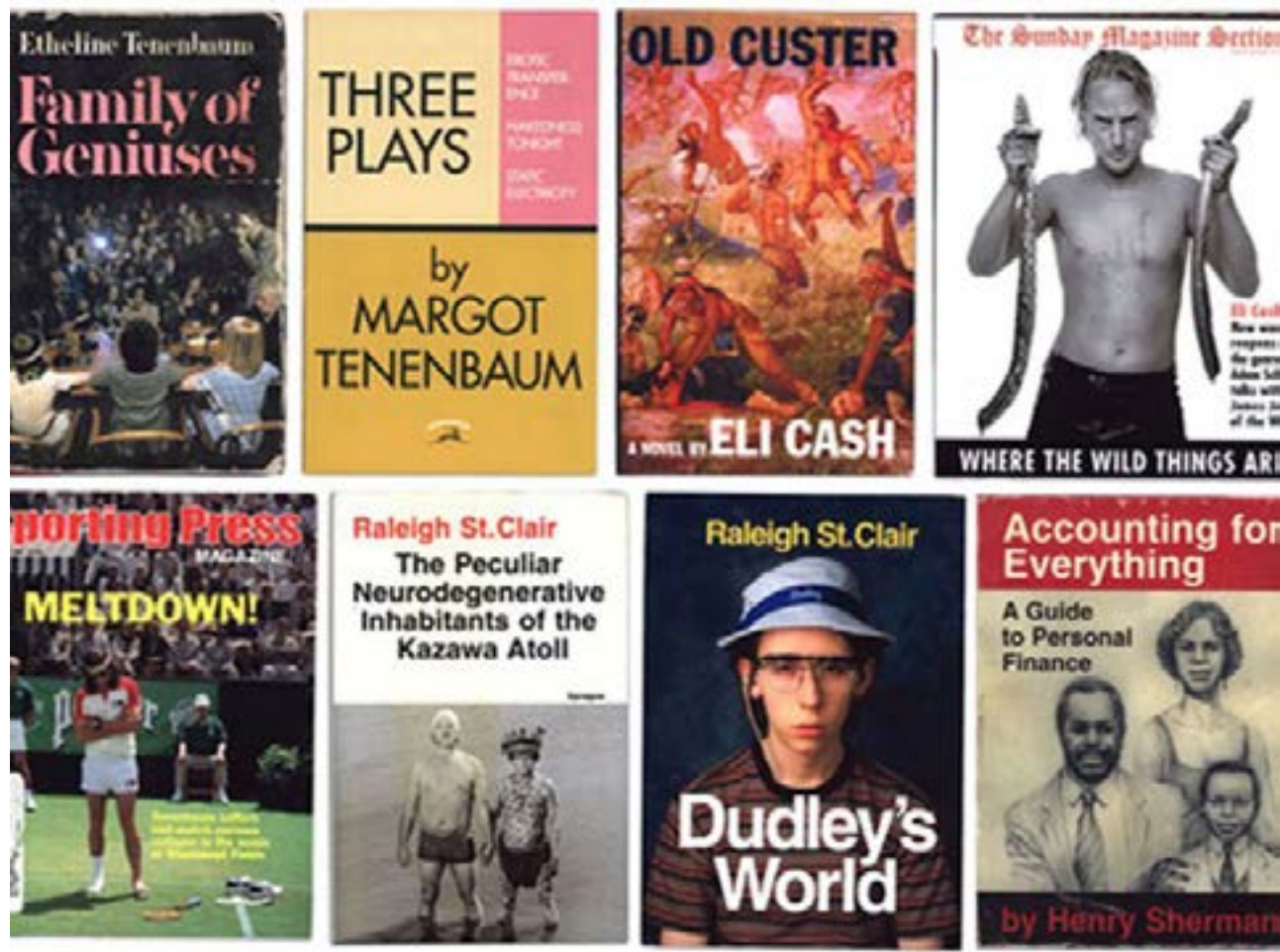
A book made for a film  
The diary of Amélie. *Le Fabuleux album d'Amélie Poulain*  
Phil Casoar, Jean-Pierre Jeunet, Guillaume Laurant

*“But aside from an inheritance battle, a jail escape, a love story and meditation on storytelling, driving “The Grand Budapest Hotel” is M. Gustave’s personal revelation that the world he knows and loves and made him who he is, is coming to an end. His hotel, as is shown in the narrative’s leaps across decades, falls into disrepair and is sparsely populated, a victim of international conflict, communist subjugation and a modernity with which it could not keep up.”*

(Sneed, 2014)



“In Anderson’s world, physical books offer solace, and more importantly, keep a record of people and places past.” (Ferri, 2015)



137

The book in Anderson's films  
The book has a special meaning in his films, as he makes special books only for this reason. In a video this is very well shown. The protagonists, like the girl in the beginning of the film often carry a book in their hands. (Luk, 2015) The viewer can identify himself (see "personification in narration", p.35 ) with the girl as the reader of the book. Anderson has created a series of fake publications for each one of the family members of *The Royal Tenenbaums*.



138

The relationship of *The Grand Budapest Hotel* with the book is even deeper, as it is dedicated in Stefan Zweig’s memory, inspired by his books and the characters of Mr.Gustave and the author are inspired by him.







**"A BOOK IS A COMPLETE OBJECT THAT  
PEOPLE INTERACT WITH AND KEEP,  
AND HOW IT LOOKS AND FEELS IS A  
BIG PART OF THAT."**

**— JIM STODDART**

*“To design is much more than simply to assemble, to order, or even to edit: it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dignify, to dramatize, to persuade, and perhaps even to amuse. To design is to transform prose into poetry.”*

*–Paul Rand*

*(Helfand, 2001, p.142)*

## 6. PROCESS

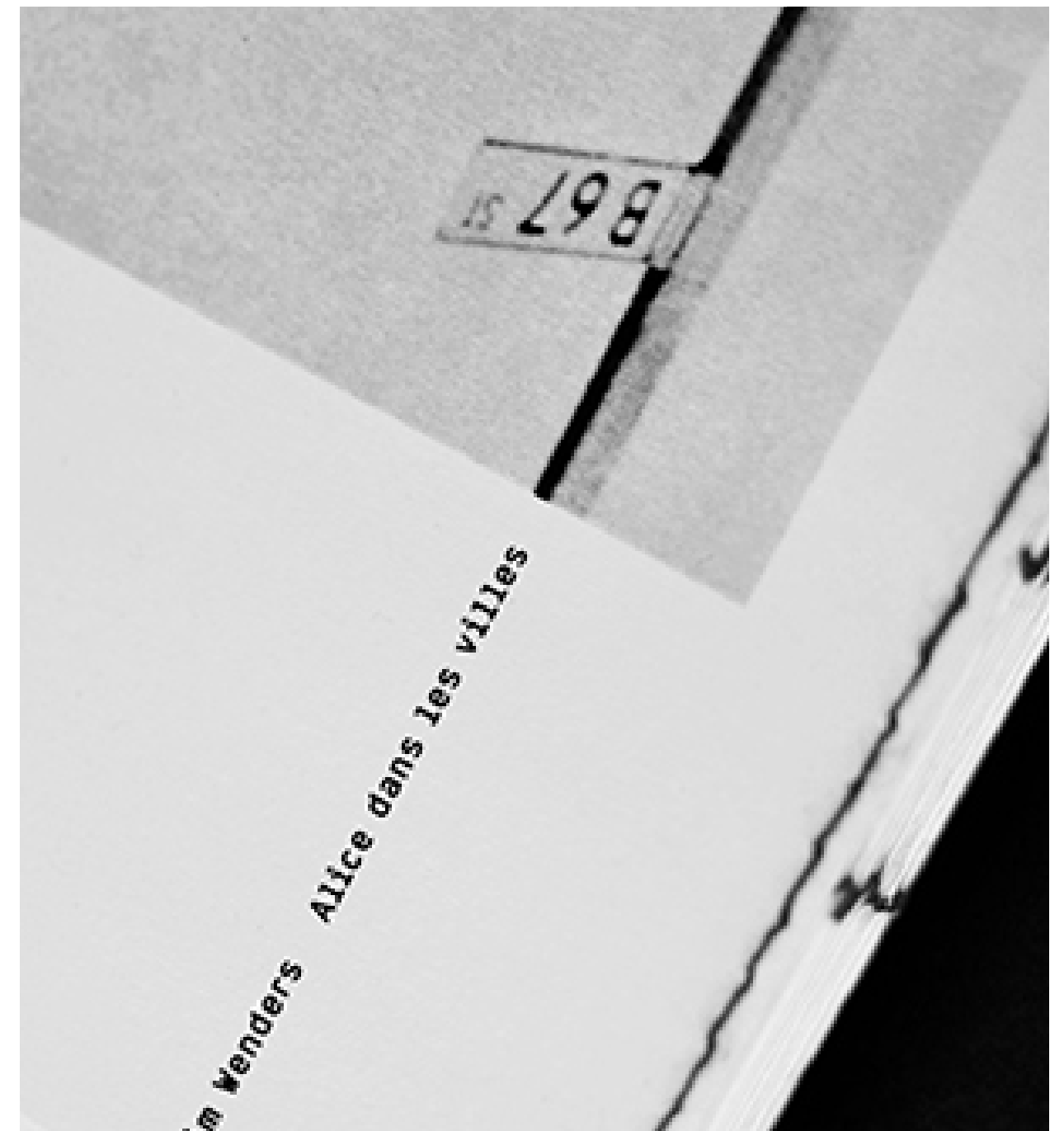
*And visual experimentation*

### 6.1. Step 1: Research on other similar work & critical inquiry

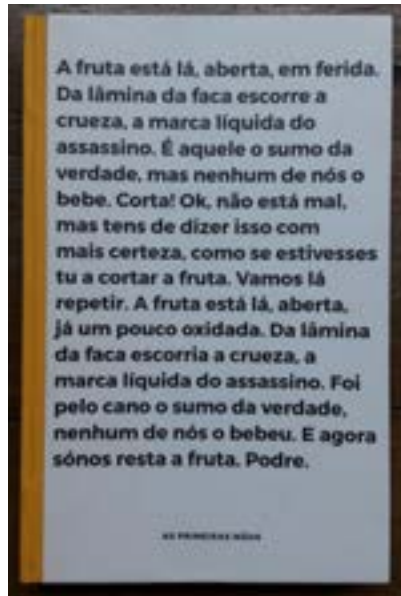
While making visual research I gathered many examples of projects that are related to the cinema and graphic design or narratives. All of them are editorial projects with a focus on directors and films. Although I did not find something with exactly the same topic as my project, all of them were useful for it.

**139**

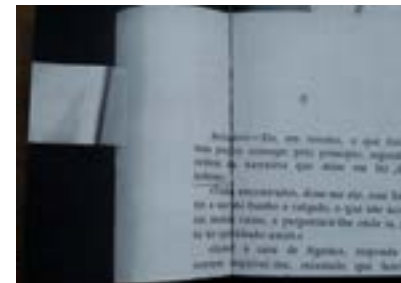
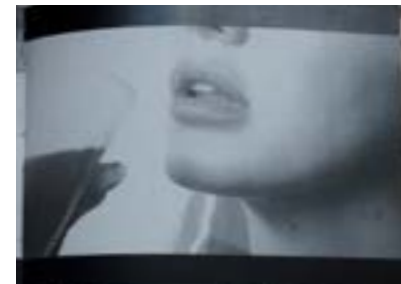
*“Alice in the cities”* A book made for the film of Wim Wenders, by Manon Delaporte, 2013





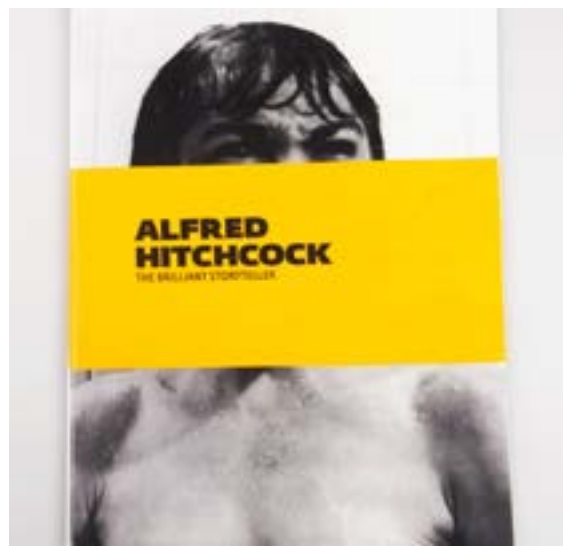


140  
The use of typography  
In those two pages there projects I found in libraries. On this page I focus more on the use of typography.



141  
The use of the image  
The pictures on the book and how they are treated on the projects I encountered in libraries









143

Different ways to place pictures.  
From projects found online.

144

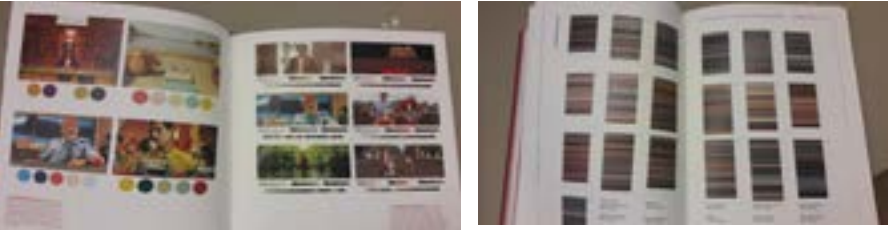
Here, except for the pictures, additional elements  
are used, like pictures in a different size, white  
space or typography.

Useful Thesis and dissertations

Although some other thesis<sup>13</sup> I encountered were an aid for the theoretical part of the thesis, the practical projects I came up with helped to understand better the relationship of cinema and the study of it through the “eyes” of graphic design. The theoretical thesis were:

- 13**  
For the writing of the thesis it was necessary to be based on thesis and projects that have already been written or created. So, except for the online databases, I searched in the library of my school (ESAD Matosinhos), in the library of Athens School of Fine Arts and the one of Belas Artes of Porto.
- *Graphic Design and the Cinema: An Application of Graphic Design to the Art of Filmmaking*, by Kacey B. Holifield, 2016
  - *Visual storytelling & Journeying*, by Theresa Grieben, 2014
  - *A cor como veículo de comunicação: o design gráfico como ferramenta de visualização da cor na filmografia de Pedro Almodóvar* by Helena Da Costa Moraes Soares, 2017
  - *Early Film Semiotics And The Cinematic Sign* By John Philip Hewak, B.a., 1991
  - *Color Theory and Social Structure in the Films of Wes Anderson* by A. Vaughn Vreeland, 2015
  - *Structure of visual storytelling and graphic design* by Didon Danisworo, 2002 (from where I borrowed many useful information about the cinema and the graphic design elements found in it).
  - *[This is not] If on a Winter's Night a Traveler*, Martina Casonato, 2012 (Thesis and editorial project). Casonato in this thesis explored experimental publishing, hybrid novels and the book as an object and its form.<sup>14</sup>

**145**  
Palettes of Wes Anderson are analyzed in the dissertation “*A cor como veículo de comunicação: o design gráfico como ferramenta de visualização da cor na filmografia de Pedro Almodóvar*” by Helena Da Costa Moraes Soares, 2017.

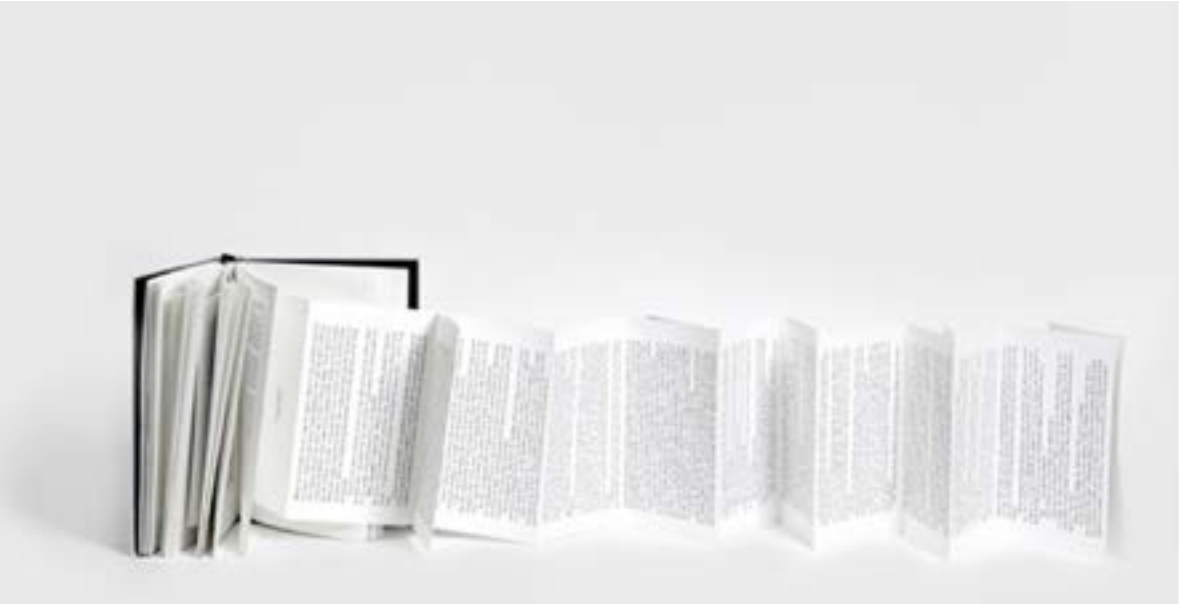


In addition, some useful sources were:  
- *The Analysis of Visual Storytelling on Children's Books*, by Aylin Karaman, 2012  
- *The Integrity And Marginalization Of Visual Storytelling In Children's Picture-books* by Stella East, 2008  
- *Memory: Beauty, fragmentation and image*, by Anastasia Jo Whited, 2011

**14**  
Sometimes, by first glance, some thesis seem like they do not have much to offer. But when you dig deeper, you see that the similarities with yur work are more than you had imagined. That is what happened with Casonato's thesis.



**146**  
[This is not] If on a Winter's Night a Traveler, Martina Casonato, 2012 editorial project



“You are about to begin reading Italo Calvino’s new novel, *If on a winter’s night a traveler*. Relax. Concentrate. Dispel every other thought. Let the world around you fade.”

— Italo Calvino  
(retrieved from Casonato, 2012, p.85)



Mr. Nobody's narrative has three levels that each of them deepens with more levels underneath.



6.2. Step 2 : Analysis of the complex narrative films

“A story has no beginning or end: arbitrarily one chooses that moment of experience from which to look back or from which to look ahead.” -Graham Greene, novelist (Baldridge, 2000, p.80)

A way to understand how complex narrative films work was to analyze their characters, stories and the tools they use. So I made diagrams that are trying to deconstruct the story. For example, in the film “The fountain” the story is divided into three different stories with the same characters or the films *Adaptation* and *Forrest Gump* (1994) follow the same way of the narrative structure: from the past (with memories) to the present, or others, like *The Fountain* and *Nocturnal animals* (2017) create heroes from real life and they put them in parallel narratives.

The Fountain

Three stories - from the past, present, and future - about men in pursuit of eternity with their love: A scientist is looking for a medicine to beat death. His wife is writing a book where she is the queen and he is the fighter who is looking for the tree of life. A traveller in a parallel universe from the future is traveling with an aged tree encapsulated within a bubble, moves toward a dying star that's wrapped in a nebula; he seeks eternity with his love.

story 2



Imaginary-Past  
Created by her  
Colors: Mostly yellow and dark blue

story 1 (main story)



Real-Present  
Colors: Mostly dark grey

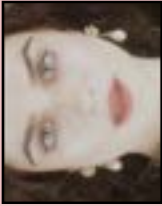
story 3



Imaginary that seems somehow real-Future  
Probably in his mind  
Colors: Mostly yellow and black

Connection between the stories The three stories run in parallel narrative during the film

the use of light  
Close-ups on the face



frame composition



extreme close-ups with similar visual language





## The Fall

A stuntman befriends a little girl in the hospital and he tells her a story where the characters are inspired from their lives.

story 1 (main story)



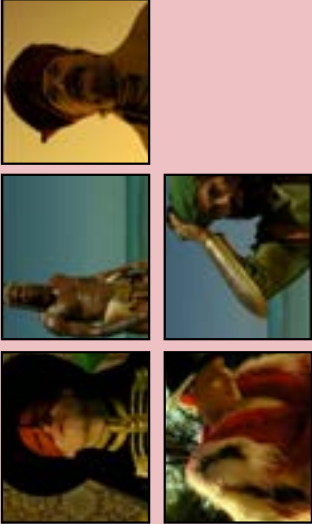
Real-Present  
Colors: Green and earth colors

story 2



Imaginary-Past  
Inspired by Roy  
Colors: Bright, vivid, red, green, blue

the heroes' stories



### Connection between the stories

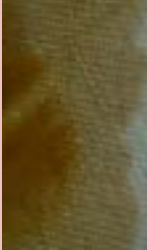
Close-ups with similar composition



frame composition metaphoric shapes



similar visual language



## Adaptation

A scriptwriter struggles to adapt a book on a screenplay for a film. Here, the two stories, the basic one and the one that is written on the book, but had happened in the past. Somehow, they become one later in the narrative, and the first story gives an end to the second.

story 1 (main story)



Real-Present  
Colors: Mostly dark

story 2



Real-Past  
Written by Suzan  
Colors: Mostly green and light

combination of story 1&2



Real-Present  
Colors: Mostly dark

### Connection between the stories

The three stories run in different time during the film (the two run in parallel narration but in different time)

Editing-dissolve



frame composition



similar visual language





## Pulp Fiction

Three different stories of groups of criminals that somehow are connected with each other and get involved in each other's story.

story 1



Real-Present  
Colors: Bright red on the details

story 2



Real-Present  
Colors: Bright red on the details

combination of story 1&2



Real-Present  
Colors: Bright red on the details

**Connection between the stories**    The three stories flow on the same time but are narrated in different time during the film

close ups



centered composition



the red color



## The Dress

A dress is travelling from hand to hand telling the stories of the people involved while some of them are found in more than one of those stories.

story 1



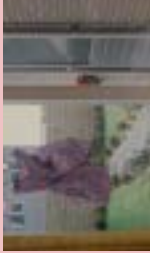
Real-Present  
Colors: Blue, red, orange

the dress' stories



**Connection between the stories**    The stories have a temporal storyline as the dress goes hand by hand

The dress as a visual object



frame composition: metaphoric shapes



similar visual language with colors



## Forrest Gump

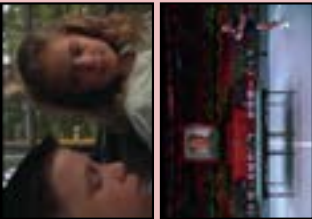
A man narrates his life story that is very special, by dividing it into seperate adventures.

story I (main narration)



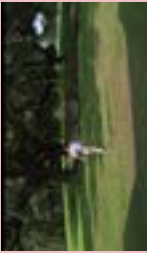
Real-Present  
Colors: bright

Adventures



Connection between the stories    The stories emerge in sequence

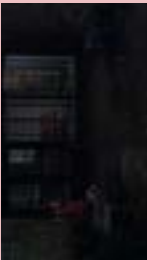
Physical activity/  
motion transition



Running to the next frame



Image systems



television as a helping object  
to the narration



## Big Fish

A father narrates his story to his son through a number of fairy tale adventures that insists that happened to him.

story 2 (consists of many smaller)



Imaginary-Past  
Colors: Vivid, red  
Light tones  
two narrators

story I (main story)



the past  
the present

Real-Present  
Colors: Dark, blue



Connection between the stories    The stories have a temporal storyline as the father narrates its life and they go back and forth until they meet in the end

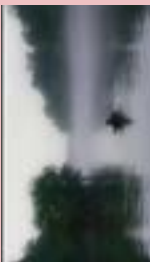
physical objects transitions



A door closes in one story  
and another opens in the other



image systems



light





# Mr. Nobody

The confusing aspect of the story of a man as he narrates his life to a journalist and thinks of the alternate life paths, that happen with the flick of a decision in some significant time spots.

story 1

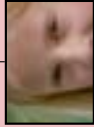


Real-Present  
Colors: Dark, blue, white

story 2



Real-Past  
Colors: Dark



Connection between the stories The three stories run are narrated in **parallel** time during the film

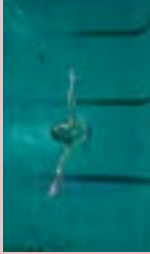
a helping object/the screen



Edward hits the man and he falls down, the book falls from her hands in the other story that follows



image systems/ composition



the red color



## Nocturnal Animals

A woman receives a book from his ex-husband and while reading she is imagining the story as being the main character

story 1



Real-Present  
Colors: Dark, blue, white

story 2



Real-Past  
Colors: Dark

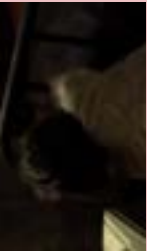
story 3



Imaginary-Related to the past  
Mataphorically connected to the others  
Colors: Dark with light tones

Connection between the stories The three stories run on different time but are narrated in **parallel** time during the film

motion



Edward hits the man and he falls down, the book falls from her hands in the other story that follows



image systems



the red color



The Royal Tenenbaums

Different stories that occur through the everyday life of a strange family and its members.

story 1



Real-Present  
Colors: orange, red, yellow, green, blue (for sad moments)



The story is divided also in five chapters

Connection between the stories They are connected, as they narrate the life of the family members

close ups



centered composition



the spotted colors



6.3. Step 3 : First experimentations

In the beginning I started experimenting only with pictures of different films and the different formats<sup>15</sup>, to see how this could help in the narration. The first step of the experimenation with complex narratives and how they can be depicted on paper, was to create small booklets for each film, with coloured papers where each story was represented by a paper with a specific color. This helped me to understand a little better the connections between the stories and their relationships. Later on, I placed the pictures in full-bleed, by creating booklets and making combinations, also by combining them with different formats.

15 In the beginning I was thinking to use different formats on the project, so those experimentations were something more than a simple sample for the narrative complexity. It was also a means to start thinking about how those formets work together. Later on, I decided to keep the simplicity and use only one format.



148 Each story has a different color. Some of them are blended one with the other while some others are separate. Some may be smaller parts of a bigger story (a bigger two-fold paper with a smaller inside).



149

Some of them contain smaller booklets, while some others contain many booklets of the same size. The different colors on the papers helped a lot to distinguish the one from the other, while thinking of how those stories can be expressed on paper.

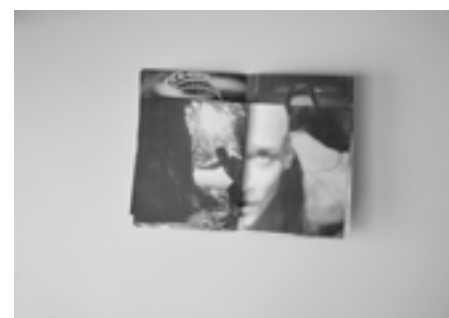
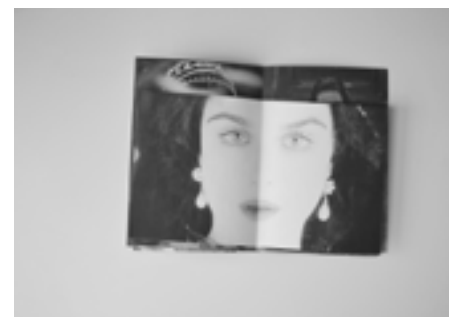
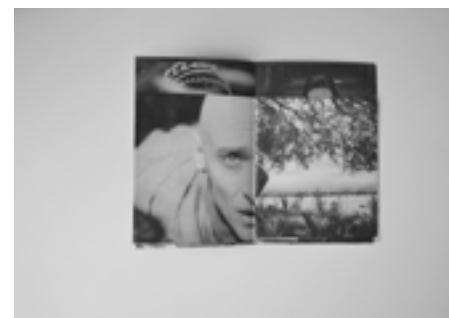
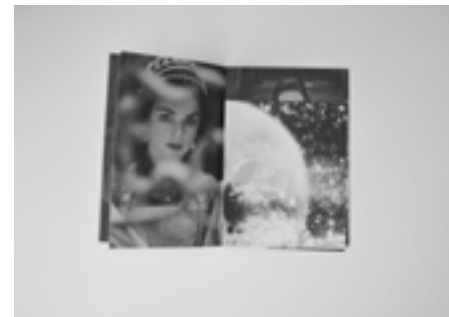
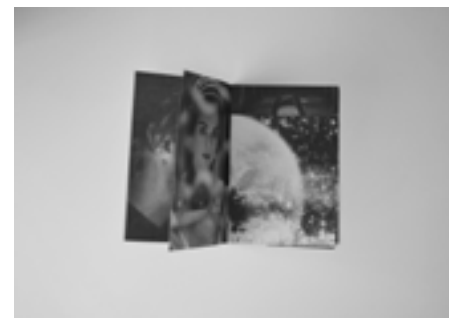
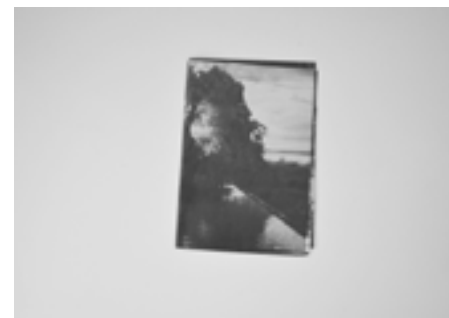
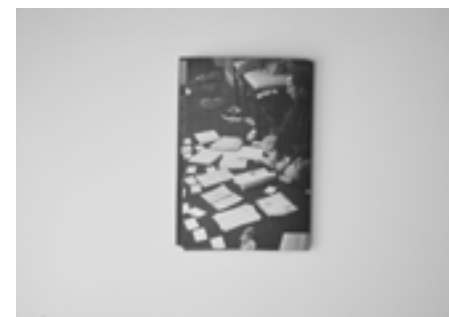
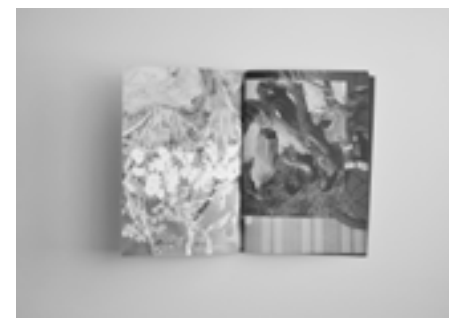
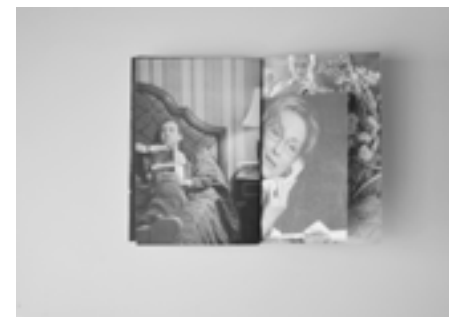
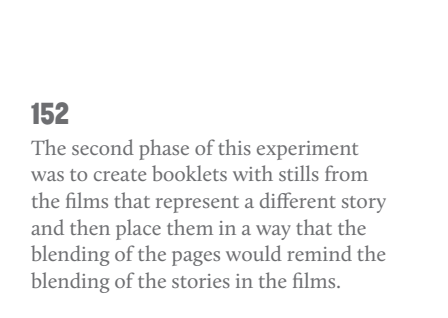
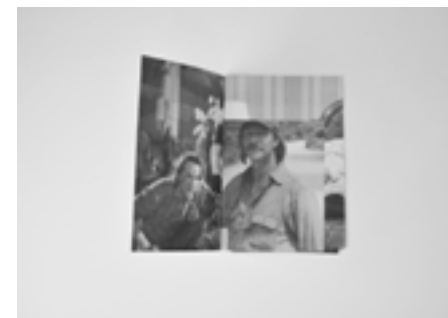
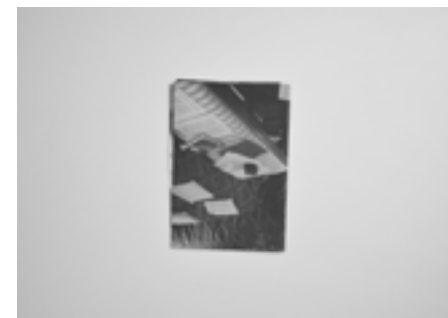


150

Film: *The fall*

For example, here, there are 5 different colors-5 different stories. The four of them are inside the main story and they are being blended with each other.





# 151

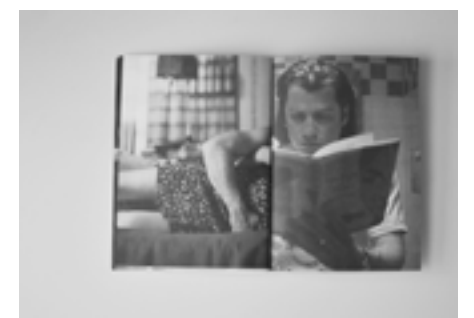
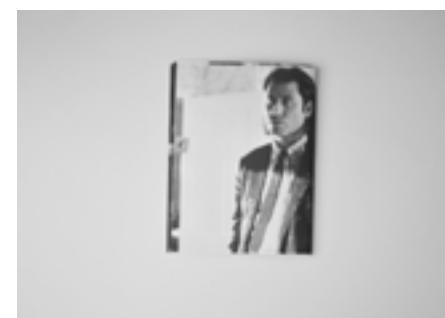
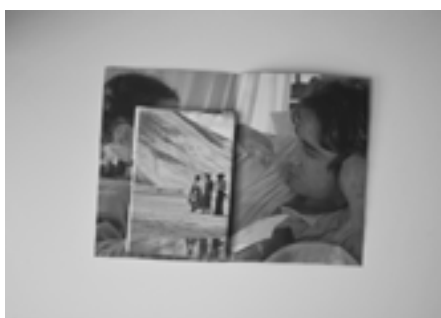
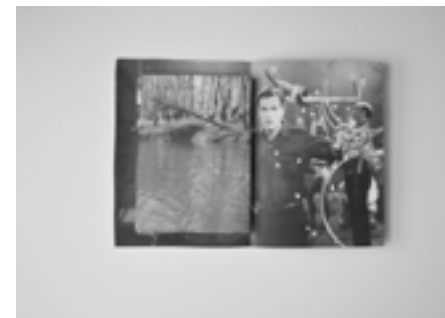
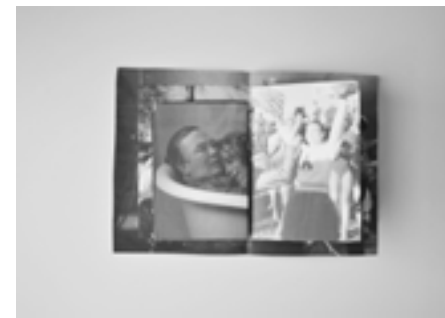
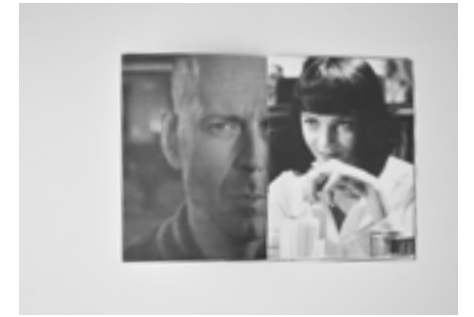
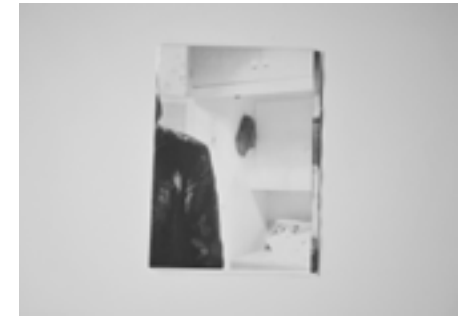
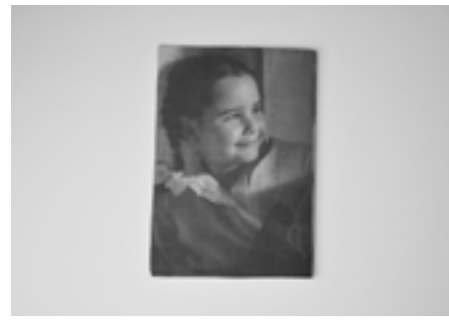
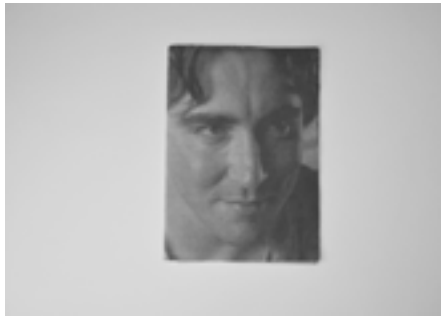
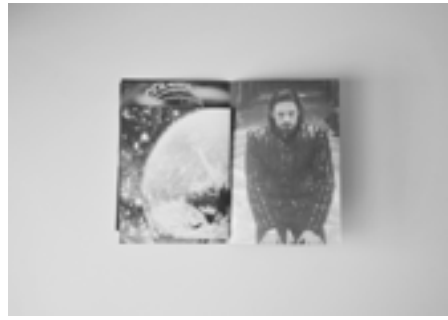
Films:  
(from the left to  
the right column)  
*Mr. Nobody*  
*The Fountain*  
*Pulp Fiction*

*This was the most enjoyable part of  
the initial process. Furthermore, it  
was the moment which I realised how  
complex the non-linear narratives  
can be on a printed object.*

# 152

The second phase of this experiment  
was to create booklets with stills from  
the films that represent a different story  
and then place them in a way that the  
blending of the pages would remind the  
blending of the stories in the films.





6.4. Step 4 : Book design

“Whether book or booklet, in their many possible variants, the manner of binding and the materials used decisively affect those qualities that go to make up the physical presence of the object.” (Hochuli & Kinross, 1996, p.31)

When I started designing the first layouts for the book I had divided the content into two or three parts. Then I decided that this division should be made with the use of expressive tools (typography, layout, hierarchy). The making of this book happened while I was watching the film, because I did not want to loose the feeling, the atmosphere and the rhythm of it. Based mostly on typography and picture placement, I did some experiments, which I placed in the following pages.

“Designers also trade in storytelling. The elements we must master are not the content narratives but the devices of the telling: typography, line, form, color, contrast, scale, weight, etc. We speak through our assignment, literally between the lines.” (Casonato,2012, p. 37)

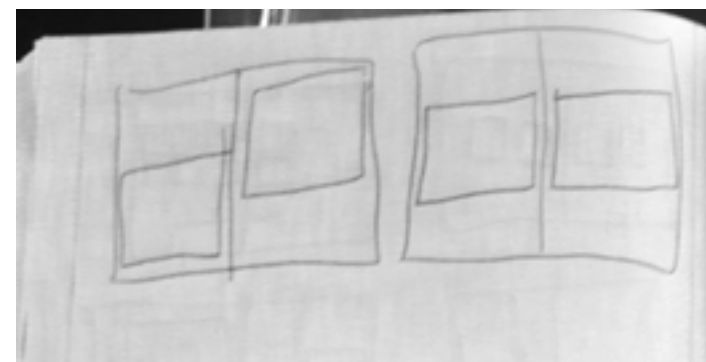
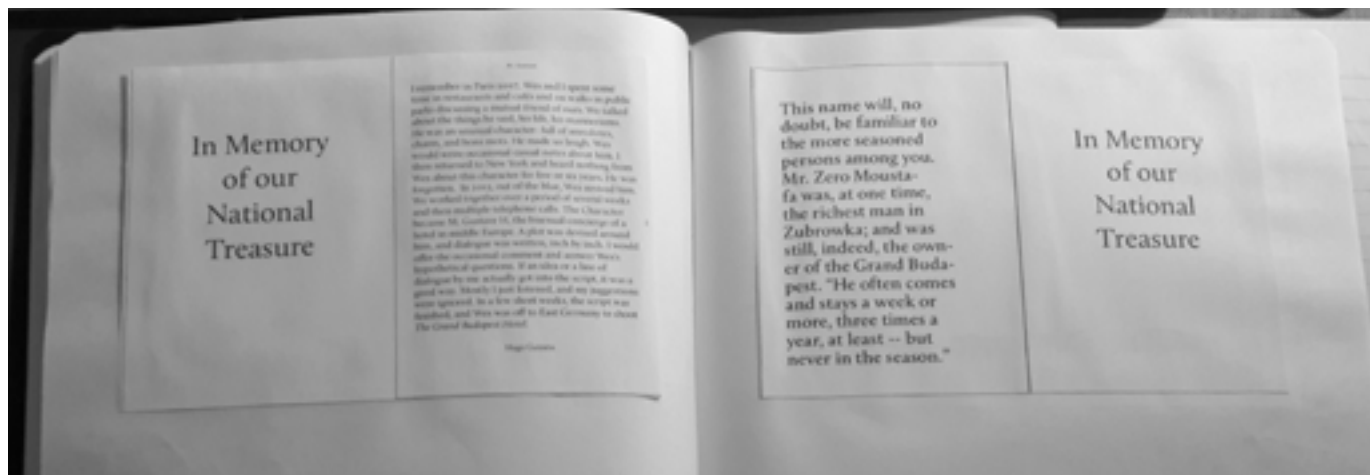
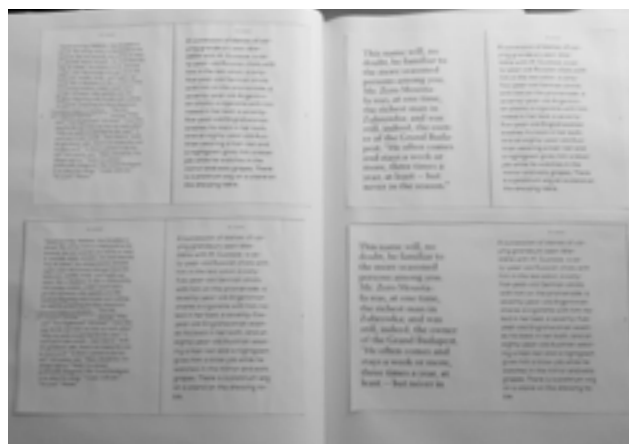
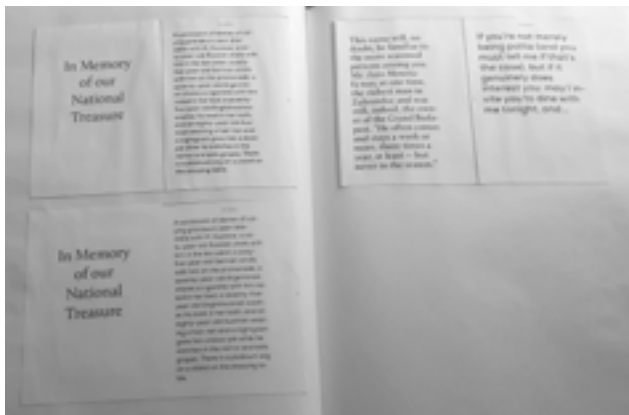
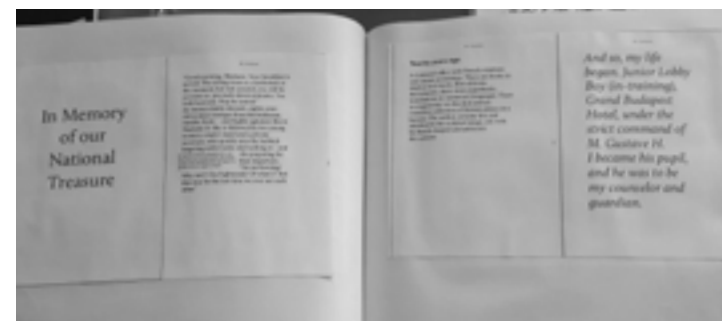
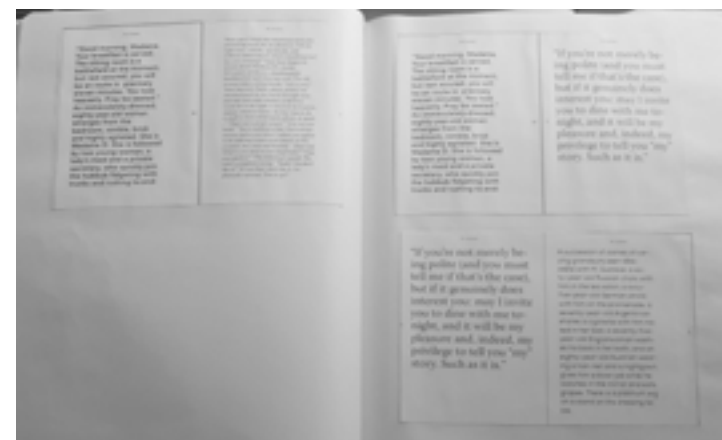
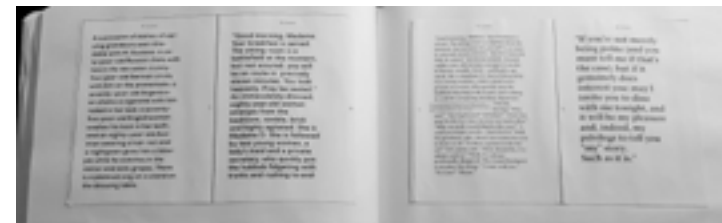
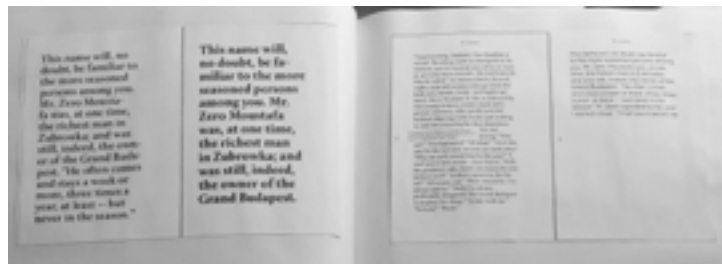
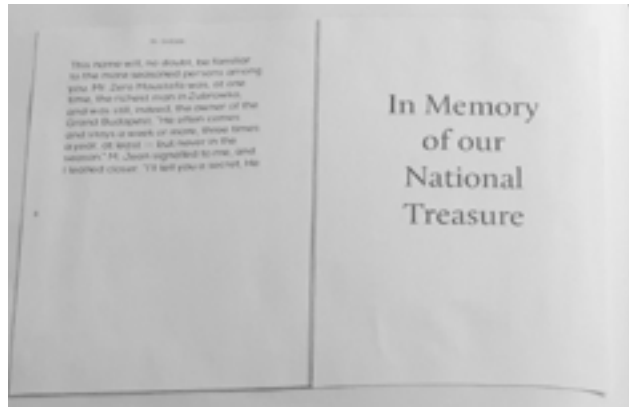


154  
The Grand Budapest Hotel has a very interestig color palette and color coding. (see p.121)



155  
First layout samples with images and typography. The type changed, and also the layout. The full-bleed pictures remained in many parts.









**157 -153**

The power of the frame and its combinations with type  
In the following pages there are some pictures of small experiments I did with random pictures and (random) text combining pictures and typography to see how different typography and framing works with picture.  
I used black and white pictures because I didn't want to put the color of the picture as an extra element. I preferred to focus on all the above.

I place five different experiments: black and white picture with a coloured layer, black and white typography with black and white picture, coloured font and black and white picture, the same black and white picture reframed and two different pictures with size contrast.





**“What is a book?**

**In the Kindle era, it seems pretty obvious. There is an implicit argument in the act of digitizing a book and removing it from the shelf: a book is its text. A book is a unique string of words, as good as its bits. But printed books are also objects, manufactured objects, owned objects, objects that have been marked by pencils and time and coffee cups**





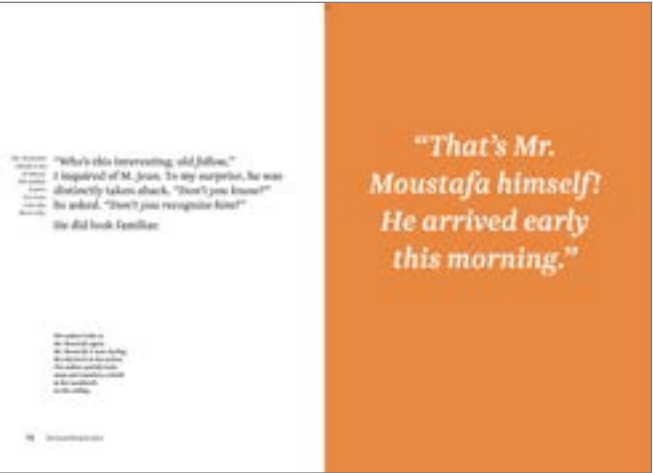




**This name will, no doubt, be familiar to the more seasoned persons among you. Mr. Zero Moustafa was, at one time, the richest man in Zubrowka; and was still, indeed, the owner of the Grand Budapest.**







162

First approaches for the book design  
The first layout didn't really work for the fluidity of the narration, as the reader had to follow more than one text elements. so I decided to simplify it.



164

First approaches for the book design  
I started experimenting with the stills of the film.  
Top left & previous page: a two-page spread that consists of two different frames of the film.  
Symmetry (middle left)  
Bottom left: Connotation of continuity (see p.95)



163

Visual comparisons



16 In first place I wanted to include the whole screenplay in the book. Even though, this was not possible, with this solution I managed not to exclude a lot of things. Like with the movie stills, I had to decide which ones I should keep and which ones I had to leave out.

Final design

For the final design of the project, I kept the main text of the screenplay<sup>16</sup> and some smaller ones, only for the points that I considered necessary. In the smaller blocks there are points of the screenplay that according to my judgement, are secondary for the narration. Either they explain movement in the space, or they refer to actions that describe another action and even sometimes contain a sequence of the main narration, but not so indispensable for the meaning, but still, essential (for whoever wants to read them).

Mr. Gontarev and looks to Zero. Zero nervously hands him a crumpled and stamped little scrap of paper covered with stamps and seals. The writer frowns and studies it. Mr. Gontarev smiles, smug, and says lightly: "It's nothing, a form for... That's a Ministry Visa with Stage Three Worker Status. From, darling. He's with me."

"Come outside, please," Zero swallows hard and begins to rise, but Mr. Gontarev motions sharply for him to stop. He sits, a bit nervous. "There was a mistake, Mr. Gontarev. Zero. The papers are in order. I crosschecked them myself with the Bureau of Labor and Scrutiny. You can't arrest him simply because he's a bloody immigrant. He hasn't done anything wrong."

"Stop it! Stop, damn you!" "Never mind, Mr. Gontarev! Let them pass!"

Mr. Gontarev is disarmed and held against one wall while Zero is pounded into another. Mr. Gontarev shouts and struggles.

Mr. Gontarev and Zero look eyes across the throng. In an instant, they are together. A new voice shouts from the end of the corridor:

"What's the problem?" All the soldiers snap to attention and a young officer appears in the door:

"You filthy, goddamn, pock-marked, fascist asshole! Take your hands off my Lobby Boy!"

A white porcelain crossed-keys pendant hanging from a velvet ribbon around Agatha's thin neck.

Agatha admires her pendant. Zero grumbles: "It's not right. 'I beg your pardon?' is not particularly to Agatha. 'Why?' he asks." "I'm only interrupting the vision of loneliness on your behalf." "Never be glib in this life, Zero. Not even for an instant."



"Is he flirting with you?" "No," Zero looks to Mr. Gontarev with satisfaction. Mr. Gontarev shrugs this off with a wave of the hand, then offers a benediction. "I approve of this union, both of them! Agatha, my beauty! Return to your bed!" Zero and Agatha stand together quietly undisturbed, happy. She clutches a teacup. Mr. Gontarev sniffs eagerly. None, we learned...



...not only was Agatha immensely skilled with a palette knife and a butter-cream flourish; she was also very brave. Zero, keeping a look-out at the kitchen door, gives an urgent signal. Agatha swiftly crosses the parlor with a damp cloth; just as Herr Mendel comes into the room, there's a huge brick cone, and down on a batch of gâteaux! "Cry!" A prison guard starts at the package on a metal table. He slips a black



finally, a wallop. Pause. The door opens again. Jopling comes out in his stocking feet. He puts on his boots. He takes out a handkerchief, leans down and collects the four fingers off the ground, wraps them up, slips them into his pocket, and walks away down the alley. The next morning, Herr Becker received a peculiar, last-minute-notice from the office of Deputy Kovacs: postponing their scheduled meeting in perpetuity.


Eight a.m. Zero, substituting at the concierge desk again, looks up to the high window across the room. Herr Becker waits alone in the storage pantry with the ledger book under his arm. He checks his watch.



Zero Moustafa had traded a great and important fortune in exchange for one costly, unprofitable, doomed hotel. Why?











Mr. Moustafa and the author at their dinner table surrounded by meats, sauces, and vegetables. Mr. Moustafa is immobile. At this point in the story, the old man fell silent and pushed away his saddle of lamb. His eyes went blank as two stones. I could see he was in distress. "Are you ill, Mr. Moustafa?" I finally asked. "Oh, dear me, no," he said. "It's only that I don't know how to proceed." He was crying. Mr. Moustafa smiles sadly with tears streaming down his cheeks. The author looks worried.

"You see, I never speak of Agatha, because—even at the thought of her name—I'm unable to control my emotions." Mr. Moustafa dries his eyes with his napkin, but the tears instantly return. He shrugs. "Well, I suppose there's no way around it. You see, she saved us."





The entire, vast assembly of officers and soldiers stands crowded, murmuring, around a table in the restaurant where M.Gustave, Zero, and Deseri, all in hand-cuffs, sit across from Hensckels. Agatha stands behind Zero. Marguerite, Laetitia, and Carolina stand behind Deseri. M.Chuck stands behind Hensckels. Hensckels carefully peels the envelope loose from the back of the carrou. He slits it open with a pocket-knife and removes a hand-written letter on pale-pink paper. He skims it, then looks to M. Gustave. *She left everything to M.Gustave, of course. M. Gustave on the witness stand. He wears his concierge uniform and is immaculate. The jury listens, enraptured by his testimony. The judge swifs the air. He looks irritated.*



This is van Hoyt's exquisite portrayal of a beautiful boy on the cusp of manhood. Blond, smooth. Skin as white as that milk. Of impeccable provenance. One of the last in private hands-and, unquestionably, the best. It's a masterpiece. The rest of this shit is worthless junk.

M.Gustave and Zero stand side-by-side and all miss the picture for a long minute-then, Zero looks strongly to M.Gustave. M. Gustave looks back at him, certain. Zero's mouth flicks. M.Gustave frowns. Zero goes to the counter, picks up a fair stool, and places it on the bench. M.Gustave hesitates. He steps up onto the bench-stool. He lifts the painting off its hooks. He comes back down to the floor. There is a dark rectangle in the wallpaper marking the absent picture. He turns to Zero again, uncertain. Behind the fly-screen, leaning against a rack of exchange, Zero spots a wood-var piece of iron, between motherfucking. He grabs it and hangs it in the painting's place. M.Gustave and Zero circle rapidly down the wide staircase. Zero comes into the room at the same time and waits there as they arrive at the front door. He says breathlessly: "M.Gustave! Pardonnez-moi. C'est vrai que...". Zero sees the painting tucked under M. Gustave's arm. He signs it. He says, obediently: "Je vous remercie!" "Oui, Serge. Vous pouvez enlever ça!" "Enlever? Rien avec apple?" M.Gustave nods and hands Serge the picture. Serge takes it. Then, he goes over to a bureau, switches a large and ties it with string. He re-



for his feet and ankles sticking out into the air, motionless. M.Gustave smacks onto the ice and slides, spinning, off the edge of a cliff. Silence. Jopling takes a drink from his flask. He unclips his skis. He walks slowly past Zero's frozen legs and approaches the precipice. M.Gustave is clutching onto a knob of jagged ice while his feet dangle above a rocky chasm a thousand feet deep. He stares up at

Jopling, frightened but furious. He says quietly: "You sick, pathetic creep. I hate you. Run, Zero! Save yourself, I suppose!" Zero's feet are frozen in place. A distant wolf howls. Jopling lifts his foot and stomps his boot down with all his might. The ice crackles and fissures. M.Gustave sighs miserably. He swallows. Jopling stomps again. The ice around M.Gustave begins to crumble. As Jopling continues to stomp,



Gustave, I never meant to betray you. They threatened my life, and now they've murdered my only family." Gustave's face whips to tell this story: "My dear man." "The girl with the doll-face?" "Yes." "Those fuckers." "I never saw you. In the beginning." "I know, darling. Let's put that behind us. Listen. I have to put you on the spot, but I really must ask you to clear my name. Otherwise, you're grieving, and I'll have to suffer." "There's more." "Oh." "In the story." "I got it. Go on." "It was the official witness in Madame. It's promises to the creation of a second will to be executed only in the event of her death by murder." "Is around with." "Right." "Is can the girl be kept off." "Right." "Is dead?" "But they demanded it." "Oh, dear." "However." "Oh dear."

I pulled a copy. A second copy of the second will.



"I must say, I find that girl utterly delightful. Flat as a board, enormous birthmark the shape of Mexico over half her face, sweating for hours on end in that sweltering kitchen while Mendi grooms though he looms over her like a hulking gorilla - yet without question, without fail, always, and invariably, she's exceedingly lovely. Who? Because of her purity."

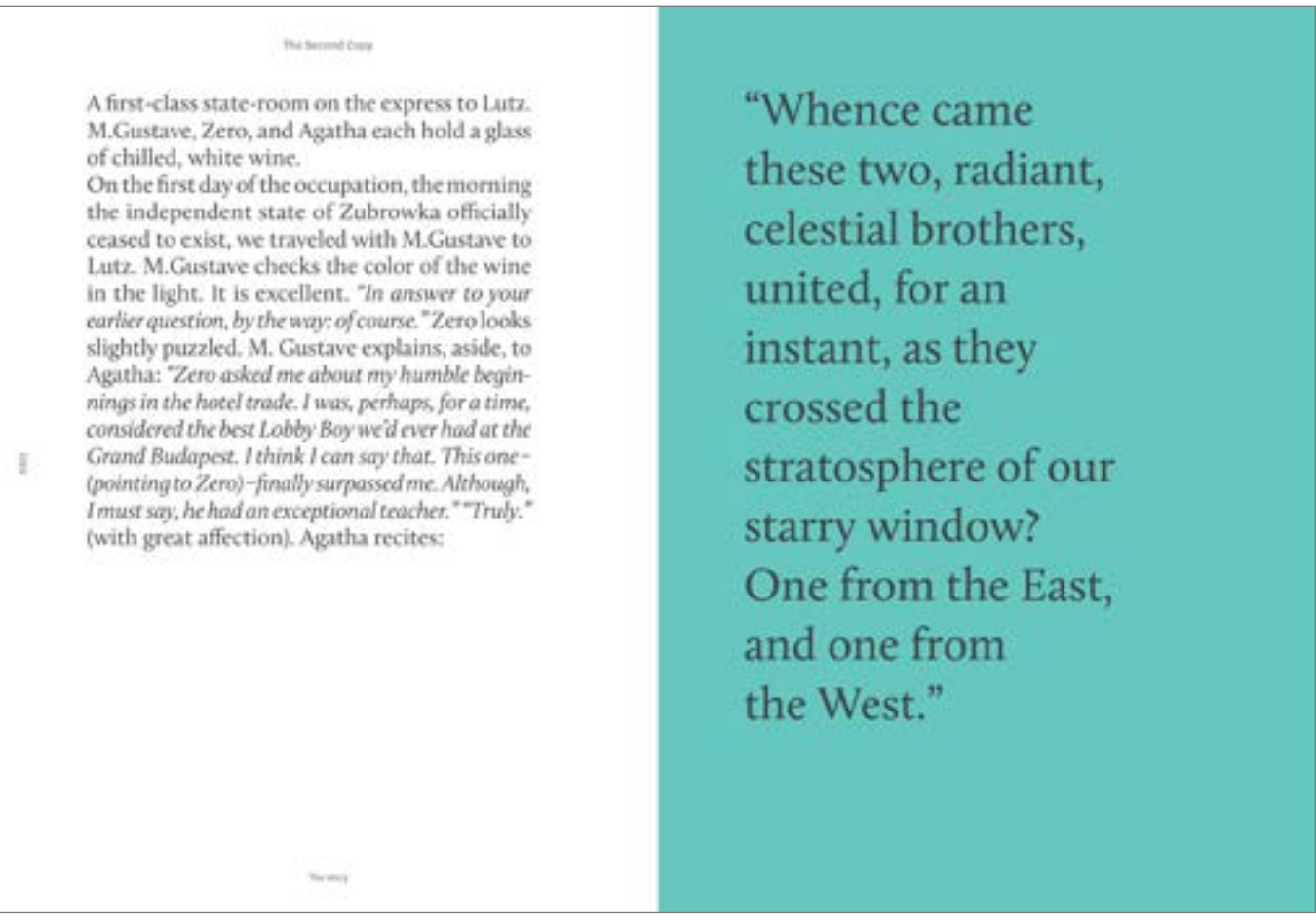
#### CHAPTER FOUR

The Society of the Crossed Keys



Günther whips the toothbrush-knife out of his sock and jumps down into the hole. The table shutters and cards and coins fly in every direction. There is a frenzy of punching, scrapping, and grunting. The others converge excitedly around the hole like the audience at a cockfight. Günther kicks one guard in the teeth, slashes another across the neck, and socks the third, blasting the lantern into bits in the process. M.Gustave, Pinky, and Wolf cheer at a low decibel, whispering advice and encouragement simultaneously down into the

darkness while Ludwig quickly searches for a match. He lights it and holds it over the hole. Two of the guards are now sprawled-out on their backs in a spreading pool of blood. Günther and the remaining guard twist and clutch on the floor, grappling in violent head-locks, while they simultaneously stab each other repeatedly with the throat-slicer and a thick hunting-knife. They both fall silent and stop moving. M.Gustave says quietly: "I suppose you'd call that a draw."



A first-class state-room on the express to Lutz. M.Gustave, Zero, and Agatha each hold a glass of chilled, white wine. On the first day of the occupation, the morning the independent state of Zubrowka officially ceased to exist, we traveled with M.Gustave to Lutz. M.Gustave checks the color of the wine in the light. It is excellent. *"In answer to your earlier question, by the way: of course."* Zero looks slightly puzzled. M. Gustave explains, aside, to Agatha: *"Zero asked me about my humble beginnings in the hotel trade. I was, perhaps, for a time, considered the best Lobby Boy we'd ever had at the Grand Budapest. I think I can say that. This one - (pointing to Zero) - finally surpassed me. Although, I must say, he had an exceptional teacher."* *"Truly."* (with great affection). Agatha recites:

“Whence came these two, radiant, celestial brothers, united, for an instant, as they crossed the stratosphere of our starry window? One from the East, and one from the West.”



Concierge desk No. 1. There are rows of mail-boxes with room numbers on them, keys on hooks, and a bell on the counter-top. A slim concierge with a long moustache talks on the telephone. He is M.Ivan. A Lobby Boy waits beside him silently. *"I'll call you back, Gustave. Right. Stand by."* M.Ivan hangs up the telephone and turns to a waiting young couple as he produces a small paper map from a drawer. *"I beg your pardon. Do you prefer to walk? We're right here. It's very simple. Straight down the corniche. Then left."* (to the Lobby Boy) *"Jojo, see them out."* The young couple take the map gratefully, and the Lobby Boy escorts them away. M.Ivan picks up the telephone again and says urgently: *"Get me M.Georges at the Château Luxe, please."*

165-166  
(Previous pages)  
Sample pages from the project

168  
(Right page)  
Typography combined with color and image.

167  
Different typographic combinations  
Upper left: The switch from the text section to the image section.  
Middle two: Combinations of the main style with two others  
Down left: Chapter beginning typographic style





## 7. METHODOLOGY

*And visual experimentation*

According to Andrew Haslam<sup>17</sup> (Haslam, 2006, p.6), there are different stages of the process of designing a book (see also p.63) :

### *Documentation, Analysis, Expression, Content*

The *documentation* for this book was the screenplay of the film “The Grand Budapest Hotel” of Wes Anderson and stills from the film. The final choice was made with pictures that depict the most important things that happen and portray the story either by sequence, or separately.

The *analysis* was mostly based on that, to find which pictures serve the narrative better and which parts of the text, which was much harder, because by leaving parts out the connection is broken quite easily.

*Expression* has been achieved with the design of the final layout use of typography (typeface, sizes, grid, placing, style), placing of images (different sizes, sequence, white space), the choice of colors and paper. Sometimes there is a conflict between the demand for distinction of the ideas of the designer and the author. As already discussed, some designers prefer to be the authors in some of their work, as that gives them the opportunity to manage the general design of the book. (Haslam, 2006).

The concept of the book is to tell the whole story of the film, using the expressive methods and the material mentioned before but not in a completely strict way-the reader can make stories with his imagination, by turning the pages. Sequence and continuity are the basic methods for this to be achieved by playing with the memory of the reader. Visual comparisons, tricks and layout arrangement are the tools that support all the above.



**17**

Haslam (2006) explains the process of designing a book in a certain way, but there are also other approaches. (For example, “Designing Books: Practice and Theory”, Hochuli & Kinross, 1996)

*“The book designer is concerned with the following particular matters: format, extent, typography (these three partly determine each other); material (papers, binding materials); reproduction; printing; finishing.” (Hochuli & Kinross, 1996, p.32)*

**169**

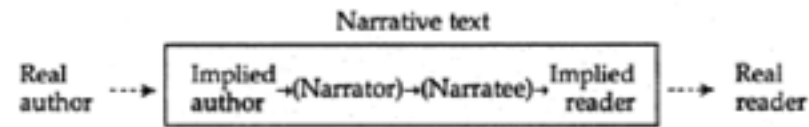
The documentation for the book was made on the same time with watching the film, in order meaningful moments -like the one in the pictures-to be given the proper value.

### 7.1. The narrative manipulation

In a way, what had to be done in this project was the inter-disciplinary change of medium and through this change to find which way is best to give directions to the reader through the narrative, but not manipulate his imagination completely. Based on Seymour Chatman's diagram, (Chatman, 1978) the real Author is the director (Wes Anderson), the *Impied Author* is the author in the film, the *Narrator* is Zero Mustafa, the implied reader is the girl that reads the book that represents all the potential readers and the real reader is the reader of the book. Like this, the story begins from the outside world and then it ends there again. (see p. 266-onion narrative).

*“Narrative is more than a kind of thing; it seems to involve distinct activities as well.” (Bordwell, 2007, p.2)*

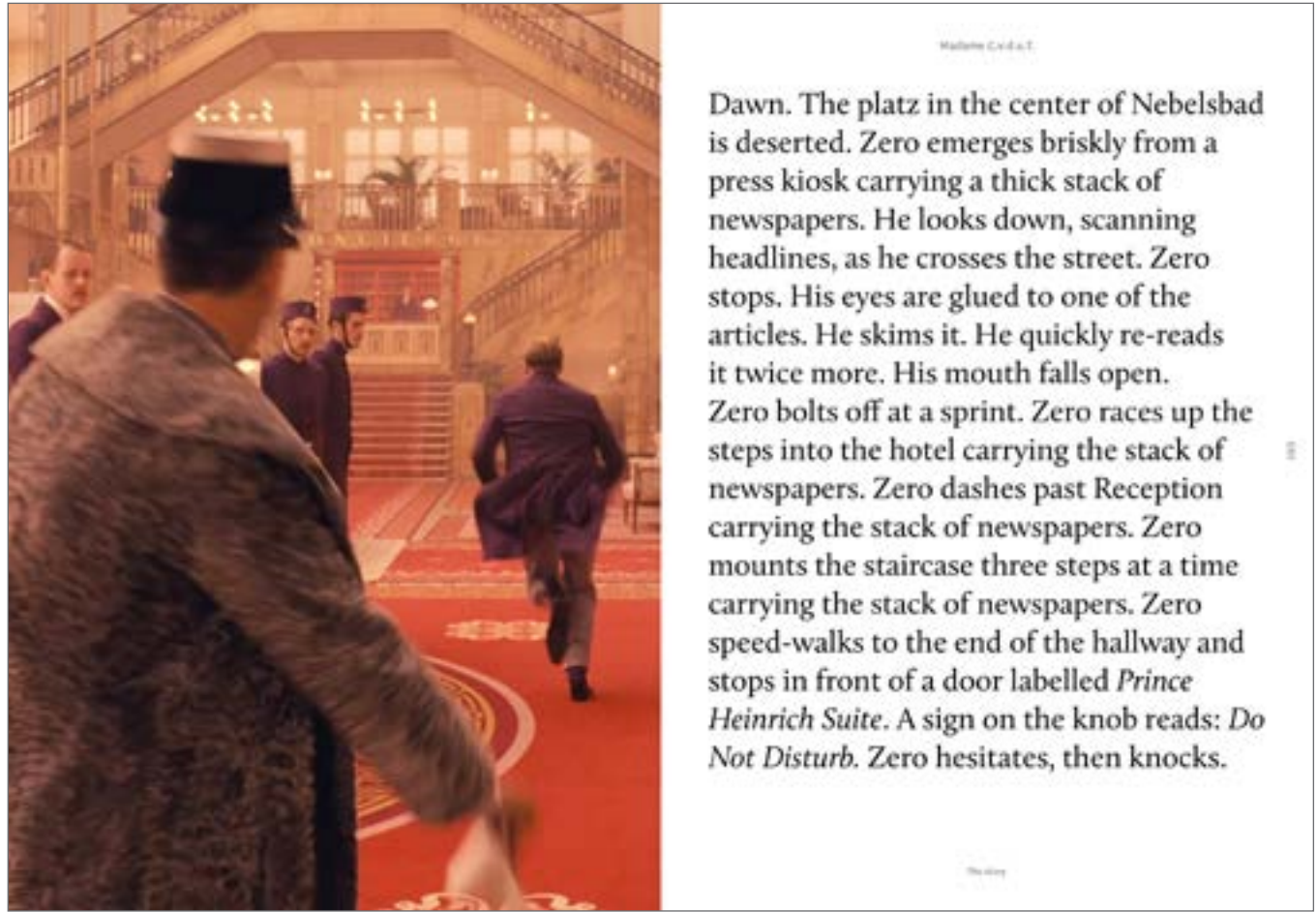
**170**  
Seymour Chatman's diagram of the communication process in a narrative text. Source: Adapted from Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, (Ithaca, N.Y.: Cornell University Press, 1978), p.151.



As discussed (p. 18) the discourse time in the book depends mostly on the reader but the story time (Herrnstein Smith, 1980) on the creator. The reader chooses how much time he/she will need, so I decided to give some time to the reader to first imagine the story by dividing the sections of pictures and texts. The section of the pictures in every chapter comes first, before the texts with the screenplay start.

There is always a full-bleed picture before the beginning of the text section and a specific style of typography on the right page.

This division of the two parts gives the choice to the reader to perceive the story the way he/she wants, and then read the screenplay, if he/she wants.



Also, it divides the modes of narration (text and image), in order to make it easier for the reader and give to the different parts of the narrative a special flow. On p.44 of the historical context, we discussed multimodal<sup>18</sup> and monomodal narration and the different modes and media that a story can be narrated by (Herrnstein Smith, 1980, p.214). This independency<sup>19</sup> of the narrative, as Chatman claimed (1978), gave me the freedom to improvise with the different modes of narration. So I used different ways to place the pictures:



The different styles of picture placement add depth and interiority to the narrative, that means that the reader can see the narrative in different ways through the different forms of the pictures and have a more “complete” impression of the story. (see p.42)

**18**  
Every kind of communication is multimodal, according to Kress and van Leeuwen (2001)

**19**  
According to Chatman (1978), this independency allows to the narrative being more flexible in transmedia changes. That means that the core of the narrative always remains unchanged, and that is one of the basic characteristics that helped accomplish the creation of the book.

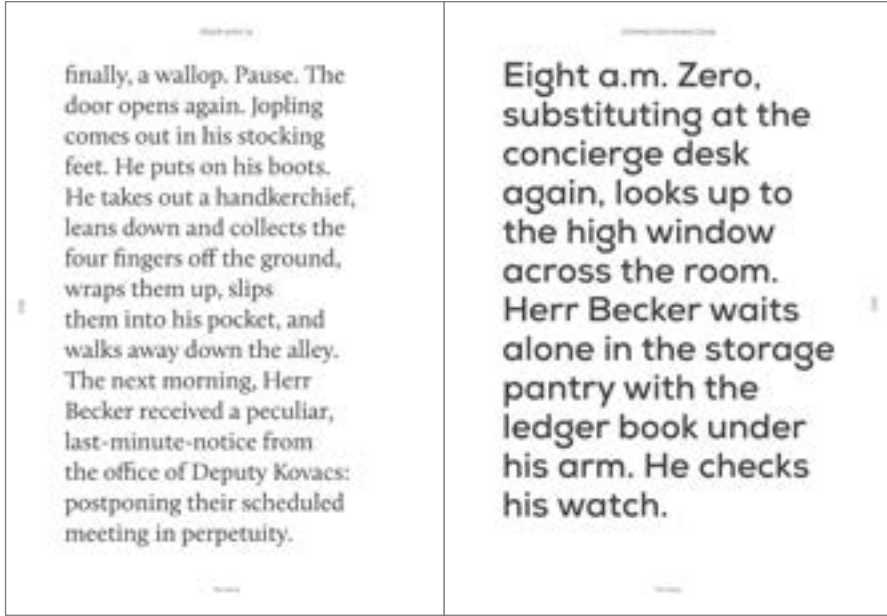
**172**  
Top: A full-bleed picture with a smaller centered one gives the impression of distance between the two scenes, not only the geographical, but also the distance of those characters relatively to what each one of them represents. Bottom: Pictures with the same size keep a continuity. For events like the one that is shown here (a chase) this is very helpful for the reader's perception.





173

Top left: Visual comparison of two events that look equivalent.  
 Top right: A sudden event that is very important for the narrative (left page). The reader's eye goes directly to the right page, so the chronological order can change from page to page.  
 Bottom: A way to place pictures that helps when attempting to keep a temporal order.



174

Combination of different typographi styles. Top & middle: main style combined with a complementary one. Bottom: two complementary styles.

20

The main style of typography is 18 pt. with 21 pt. leading. That keeps a clear image on the page, because the nature of the book is mostly visual and not literature-wise.

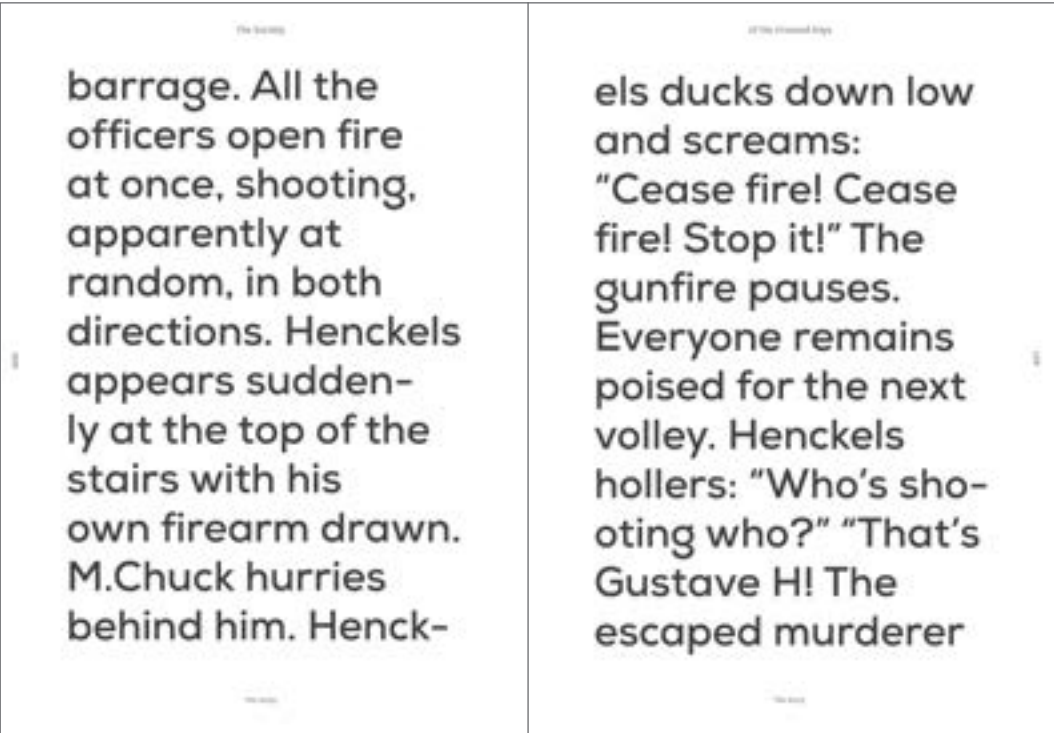
176

This multimodal visual narrative book uses also type to express different narrative situations. For example big and strong type is used in cases of a chase or a big adventourus moment:

Type manipulation

This kind of manipulation of type<sup>20</sup> makes the reader pay attention to some parts that are essential for the story and makes the narration less dull and monotonous.

The relationship between the two modes is complementary to each other. Also, by keeping a section of pictures without text, I wanted to do what wordless books and graphic novel do, according to Salisbury & Styles (2012). They help the mind to think more intensively by pushing it to generate the text on its own.



175

Bold typography; when very important things are said.

Italics are used in special cases. One is Zero's and M. Gustave's dialogues, the other is Agatha's and Zero's dialogues and the other is poetic interventions. This happens to emphasise the most important relationships and to distinguish the lyrical element.



*"The visual narrative has a 'universe' of its own." (Pimenta&Poovaiah, 2010, p.30)*

This universe is what I tried to recreate from the world that Wes Anderson creates with his film. So I had to pass from a dynamic visual narrative to a static one, according to Pimenta & Poovaiah (2010). As they explain, a static narrative doesn't mean that it hasn't its own "dynamism", but in a different way. (Pimenta & Poovaiah, 2010) The characterization "dynamic" is used to describe mostly the technical part of the narrative but not its core. This dynamism is expressed by our imagination and perception. (Pimenta & Poovaiah, 2010)

As discussed before in the text (see p.63-65), the creator of the book manipulates the rhythm, tension<sup>21</sup>, perception, visual connections. I tried to keep a rhythm that would somehow have a connection to the film's rhythm. But I wanted to maintain a relevant freedom related to the perception of the narrative, as mentioned before. I tried to make visual connections between pictures, and place them accordingly to the events of the narrative, in order to somehow maintain a connection with the ir importance, the narrative and the action depicted on them.

21

Tension in editorial (see p.63) Tension keeps the interest of the reader and adds a special feeling to the narrative.



177-178

The rhythm and tension changes as the pictures are placed in different ways. For example here, the full bleed makes a thrilling entrance for the reader after a centered picture with white space. Later, the white space remains and becomes bigger as the pictures become smaller.





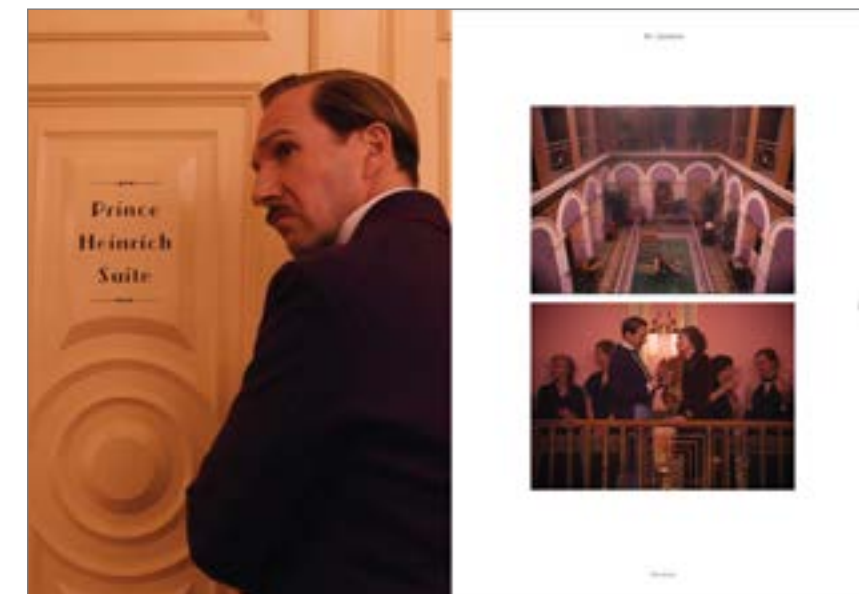
**179**  
The centered image appears again, as a repetition, slowing down the rhythm

## 7.2. Time and space

I wanted to use the space of the page as the visual space of the film. Like Eisner said (p.26), space is mostly perceived visually, in addition to time that is more “illusionary” (Eisner, 1985, p.25) So, even if in the beginning I felt like using the whole page for placing the picture, later, I realized that this was not functioning very well with the book, like on the screen. So, I decided to give some space to the pictures. In that way they are more expressive and they do not tire the reader. Moreover, different options to be placed come out, using the space of the page accordingly that eventually match better with the narrative. In a way, the placement of pictures can also manipulate time<sup>22</sup>, which is the most liquid element of the narrative. For example, in some pages I put many small images from the same event in the narrative. Here, the reader will have to concentrate on a bigger number of images, so he/she will need more time. Another technique to give time to the reader is to add blank or coloured pages or pages with elements that are secondary for the narration (but still interesting). In this way the reader takes a break from the intense rhythm of the main narration and he/she is given some time needed.

*“To begin, it is clear that the art of story-telling places the narrative “in” time. The art of storytelling is not so much a way of reflecting on time as a way of taking it for granted.” (Ricoeur, 1980)*

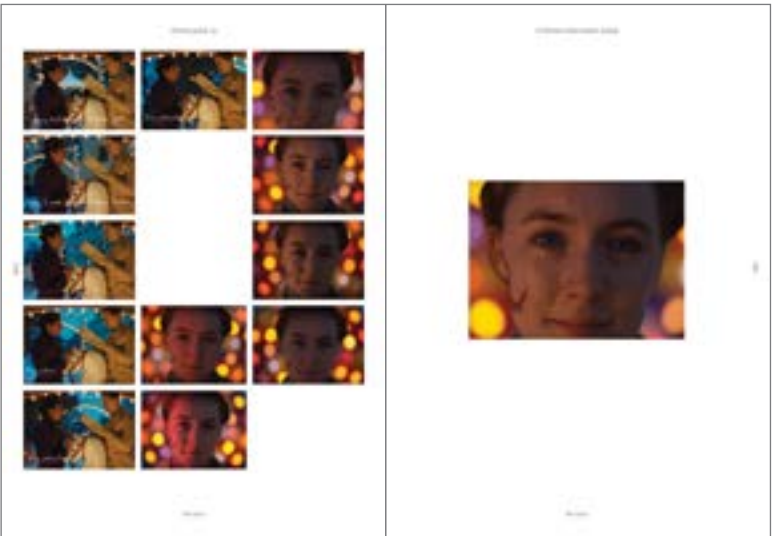
**22**  
“The time element”. (Monaco, 2000, p.41) is discussed in p.27 and p.64. more extensively. Time is a difficult element, as it is perceived differently because of its abstract nature.



**180**  
The main hero, Mr. Gustave entering a room. On the next page he is shown with his “friends” all around the hotel. The full-bleed picture “wraps” the events of the picture next to it, putting them under its cover of this specific character.



**181**  
Zero (left page) is preparing for the day and this is an important moment for him. The pictures on the right page are smaller and they are not divided with gaps, which affects the perception of time, by making the rhythm seem faster.



**182**  
The separate image provides extra weight to the continuous images on the right and vice versa.

### 7.3. The narrator and the narrative

The basic narrator is Zero Mustafa, but he does not appear many times in the book. The times he appears though are important so I try to make it obvious by placing his pictures in a way that this could be shown (make them bigger in double page for example). As discussed on p. 28 the narration is mostly personal according to Barthes's distinction (Bordwell, 2008) by both narrators. (Barthes, 1966)  
This is not an easy thing to express in the book, as the reader is interested in mostly knowing the story, rather than who is telling it. There are some pages though, where I tried to show who is beginning the narration by speaking and with the accompaniment of the text this can be obvious.

*"A narrative is not a sequence of closed events but a closed sequence of events." (Metz, 1974, p.24)*

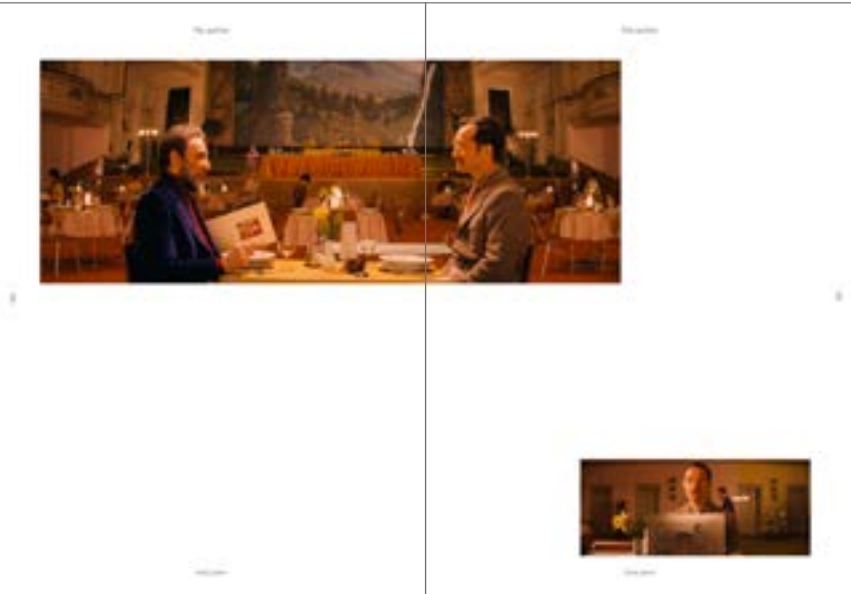
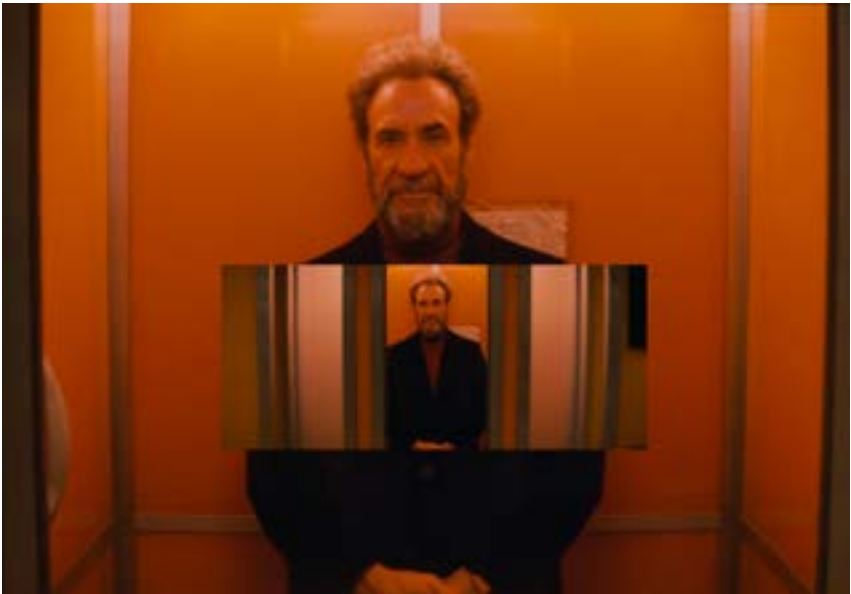
This phrase by Metz can set the basis of the form of every chapter. Each one can be considered as a closed sequence of events, narrated by pictures and text.

*"...in cinema, narration as a process encourages us to build up the story, including the voices and behaviors of particular narrators, but no overarching narrator is logically required to give us the narration as a whole." (Bordwell, 2007, p.40)*



**183**  
Zero Mustafa, when he starts narrating his story to the author (to our narrator). Basically, the whole narration is based on a narrator listening to another narrator telling his story about his life, placing another person as the main hero of his story while narrating the story to us, the audience of the film (or the book in this case).





**185**  
The author in the beginning of the film  
Blending the layers of the author with  
the next and the previous layer we  
can maintain a visual continuity and  
observe how the characteristics of the  
image (color, composition) interact  
with each other.



**186**  
The ending of the film in this layer is  
rather dark. The lighting (see p.89, 100,  
110) is a principal aspect for the estab-  
lishment of the atmosphere.

**184**  
Moments of the author with Mr.  
Mustafa. Orange color is a key feature  
of the frame. While trying to keep  
the proportions of the current aspect  
ratio of this layer I kept large  
rectangular-shaped pictures.

**23**  
As discussed in part 1, “sensory elements” by Miller (2011, p.3), on p. 72 of this thesis, are the elements (objects etc.) that help the narrative to unveil.

**187**  
L’Air de Panache, Mr. Gustave’s favourite perfume that later plays a role of connection between the two heros (Zero and him), without making his appearance visually.



**188**  
Pink color is used in almost everywhere in the film.

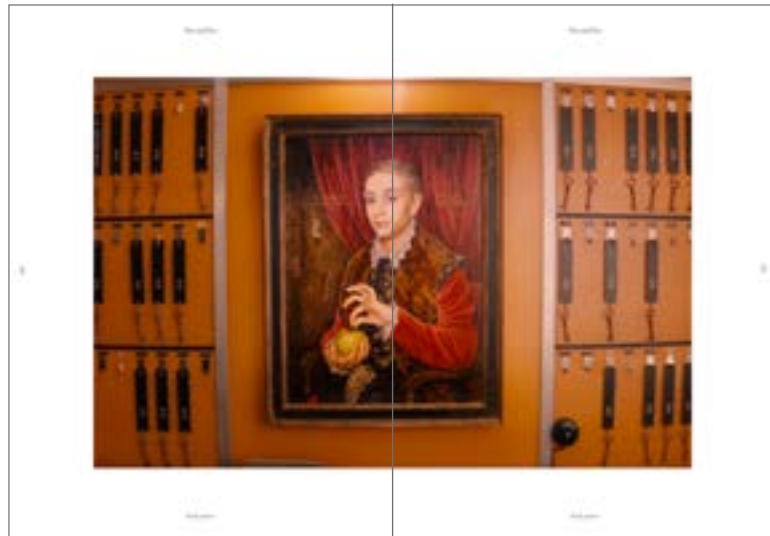
7.4. The story reflected on the book

According to “Eleven Elements of Story”, (see p. 72) in TGBH we have Mr. Gustave and Zero as the main characters, late 60’s in an imaginary place named Zubrowka. Mr. Gustave’s favourite perfume, “Air de Panache” and the sweets of Mendl’s are the most important sensory elements<sup>23</sup>. The color pink also sets a melancholic mood throughout the film. “The Boy with the apple” is a significant object that plays crucial part in the plot. Mr. Gustave and his manners make his attitude the main interest in the film. Love and friendship are the strongest emotions. There is a melancholy in the narrators’ voice and his point of view is nostalgic. In the end, it seems that the only thing that can last is the feelings that we have of the people and our memories of them in this life. All those elements create the world of TGBH. I tried to express this “*Magical realism*” (Storr, 2013) – ‘magical’ or unreal events presented in a way that they could be reality – (Bowers, 2004) as representatively as possible.

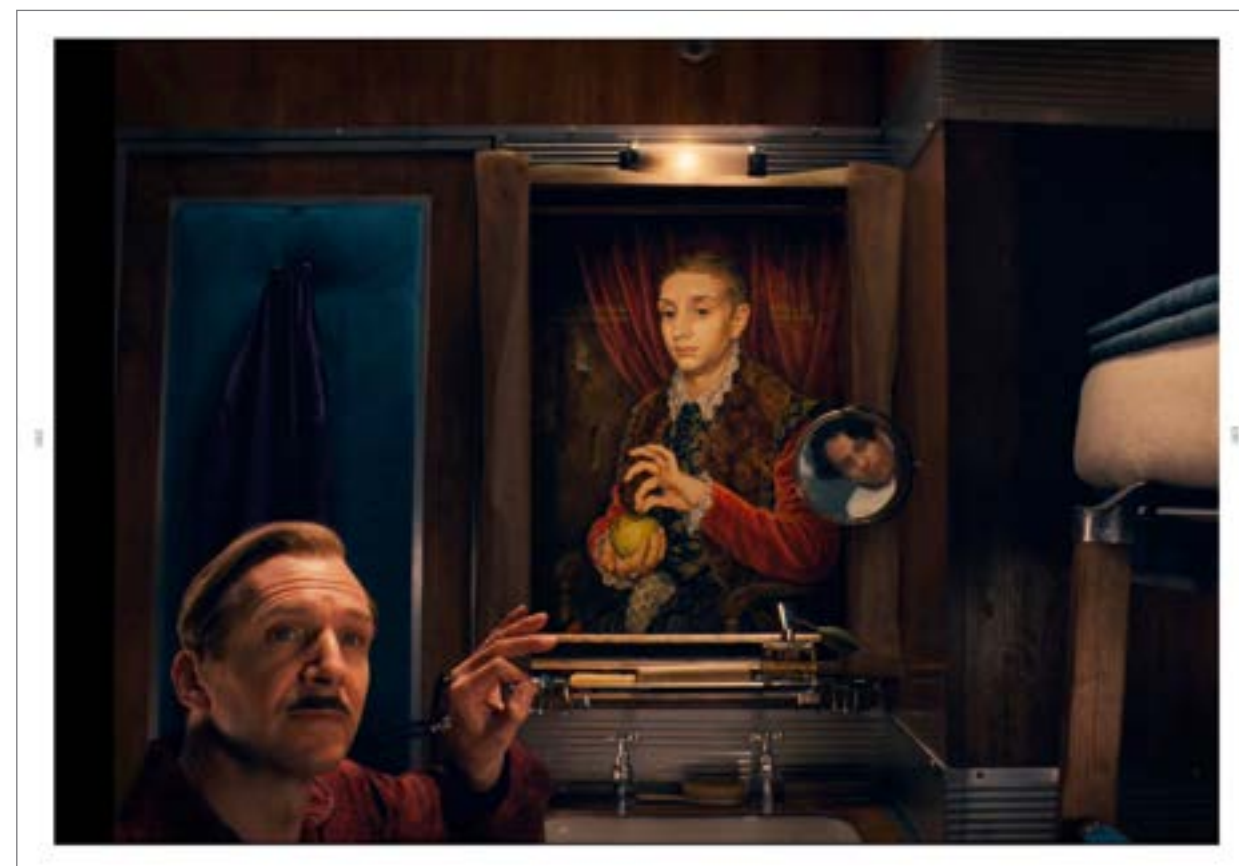


**189**  
“Sensory elements” by Miller (2011, p.3) Mendl’s sweets play an important role in the film. Picture placed in central position or full-bleed are trying to show that.





**190**  
“Sensory elements” (See p. 72) by Miller (2011, p.3) The boy with the Apple as an object helps the plot unravel, making itself really indispensable.



Bordwell talked about “*fabula and syuzet*” (p.30). The most difficult was somehow, to show, which the “*syuzet*” is. Bordwell says that the syuzet is the way that film elements are organized and set for the narration. This in the book could be shown by the way the pictures are organized and the events that they depict. The pictures are not in a strict order because I wanted to create new links between the events and make some visual comparisons that in the film are impossible to be made but are essential for the reader in order to think about the connection of some events within the plot.

The dialogues are not placed “line-under-line” because the most important is the flow of the plot and not who is the one talking each time. Also, as we know, Zero and M.Gustave are like brothers. So, it’s quite the same when they speak, as the most of the dialogues are between them.

*“The reader only has direct access to the sujet, but from that knowledge he or she reconstructs the fabula.” (Torrence, 2015)*



**191**  
Three pictures of the same event: two smaller; one under the other on the left page and a full bleed picture on the right, with the next incident. It is the way to show how a scene is closing and the importance of this last frame by occupying the whole space of the page.



**192**  
Here happens the same but with a crucial event for the plot that is thrilling both for the heroes and he reader/viewer.

**193**  
Top: Poetry in the film has a very special place. The director tries to maintain a lyricism by using also poetry elements which helps to keep a very lyrical flow and rhythm.  
Bottom: This poetry can be translated in simple gestures like the Mendl's box in the prison or the gentle wild-looking prisoner. All over the film there is a poetic essence which "wanders" around Mr. Gustave's figure. In those pages it is shown in different ways.

All this lyricism (see p.33) that exists in this film tries to be explained by the rhythm of the images and text and is connected to the rhythm of the book itself. (see editorial design, p.63).

I wanted to use the poetic rhythm that the film has for the creation of the book's rhythm. Except for the poetry of Mr. Gustave, the film has this rhythm that makes it flow smoothly from the beginning to the end.  
This rhythm can be kept by the placement of the pictures and the text.  
After a number of pages with various ways of placing the pictures and keeping white space, in some points I add full bleed pages for "a break" and to differentiate the visual experience of the reader. In the same way, in the pages with the text I add big typography in continuous pages.



**194**  
Keeping a flow with different typographic styles.



24

In some other cases reframing was essential while in some others it was the best choice to show some points or create an aesthetical result and atmosphere or to facilitate the reader to make some visual connections or not to be tired.

Color and light play a very crucial role that led me in some specific page compositions. The same happened with the images I chose. The composition that Anderson makes is so eye-catching that it is not a difficult part to find images that are in accordance to a pleasant aesthetical result. This makes easier to achieve aesthetics in visual connections with images.

195

Symmetry in the frame



### 7.5. Design principles that were useful for the project

As it has been discussed in previous chapters, (see p.55) design principles are really useful for the design of cinematic pictures. First of all, the frame, whose role is the same and as crucial in graphic design as in cinema, is something that plays a leading role in this book's design. As I did not feel like reframing<sup>24</sup> all of the pictures, I tried to keep some with the same proportions as in the film in order to show their relationships and to support what the director does with the change of frame aspect ratio and the narrative (the frame was discussed in p.87).

Symmetry is something that Anderson uses a lot and in a very precise way (even when he turns to another frame) and helps to use it in the book also. It makes easier to emphasize some events, some characters and some images. I tried to create balanced compositions on the page (connected with symmetry, as discussed in p.56). Sometimes the central axis is the page and sometimes the middle of the two pages.

#### Hierarchy & typographic hierarchy

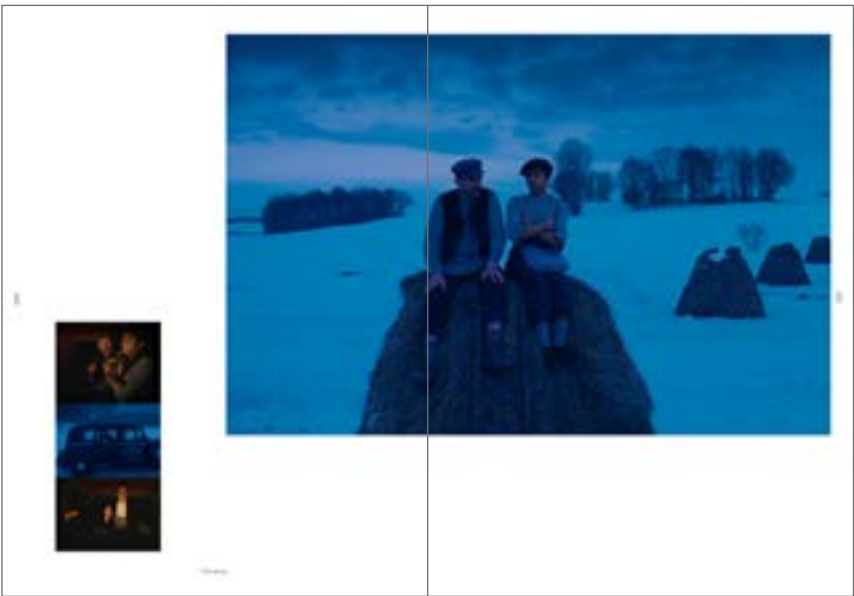
Moreover, the way I used hierarchy to show which was the most important event was to make a picture bigger than the others, or put it alone in one page, regardless of its size. For example I may put three pictures in one page and one alone in the other, in a moment that is crucial for the plot (a sudden moment, or a thrilling one) which sometimes it is evident on the picture, in order to put priority.

Contrast is a way to "create hierarchy and emphasis", too. (Poulin, 2011, p. 190) I try to use the contrast of the pictures to compare events or visually create

a contradiction that may lead the reader to think or "to provoke visual thrill and emotion and to impress or lead the eye to a point of focus" as described in p.38. and help some pictures "stand out", therefore, and the events that those pictures may show.

Typographic hierarchy is more useful for editorial projects. Its use is the same as functional as aesthetic. Leading, alignment, indents and type sizes are some of the tools that allow a descent result. (Lupton, 2008) Hierarchy with typography, as discussed in p.56, is not an easy part but still, I tried to emphasize the texts by using big typography and put phrases on a page on their own to give priority to them and show the importance of the words and of the narrative itself. I put some smaller texts that are inserted in the main text. They are less important and they are parts of the screenplay that describe actions or the situation of the moment.

*"With the release of The Grand Budapest Hotel, several bloggers have pointed to recurring compositional features, most obviously bilateral symmetry. I'd just add that such symmetry is often used by practitioners of the planimetric approach<sup>25</sup>, with results that sometimes exceed Anderson's." (Bordwell, 2014)*



196

Color and light for a balanced composition / reframing through the window

25

A director who also used the planimetric approach was Theo Angelopoulos in The Weeping Meadow.

"How to characterize it? The camera stands perpendicular to a rear surface, usually a wall. The characters are strung across the frame like clothes on a line. Sometimes they're facing us, so the image looks like people in a police lineup. Sometimes the figures are in profile, usually for the sake of conversation, but just as often they talk while facing front. Sometimes the shots are taken from fairly close, at other times the characters are dwarfed by the surroundings. In either case, this sort of framing avoids lining them up along receding diagonals. When there is a vanishing point, it tends to be in the center. If the characters are set up in depth, they tend to occupy parallel rows." (Bordwell, 2014, for further reading visit: <http://www.davidbordwell.net/blog/2007/01/16/shot-consciousness/>)

197

Typographic hierarchy

198

The planimetric approach in the book

26

Narrative typography can be referred to different mediums, like cinema or more artistic typography. Here, the way it is used is the design-wise one.

27

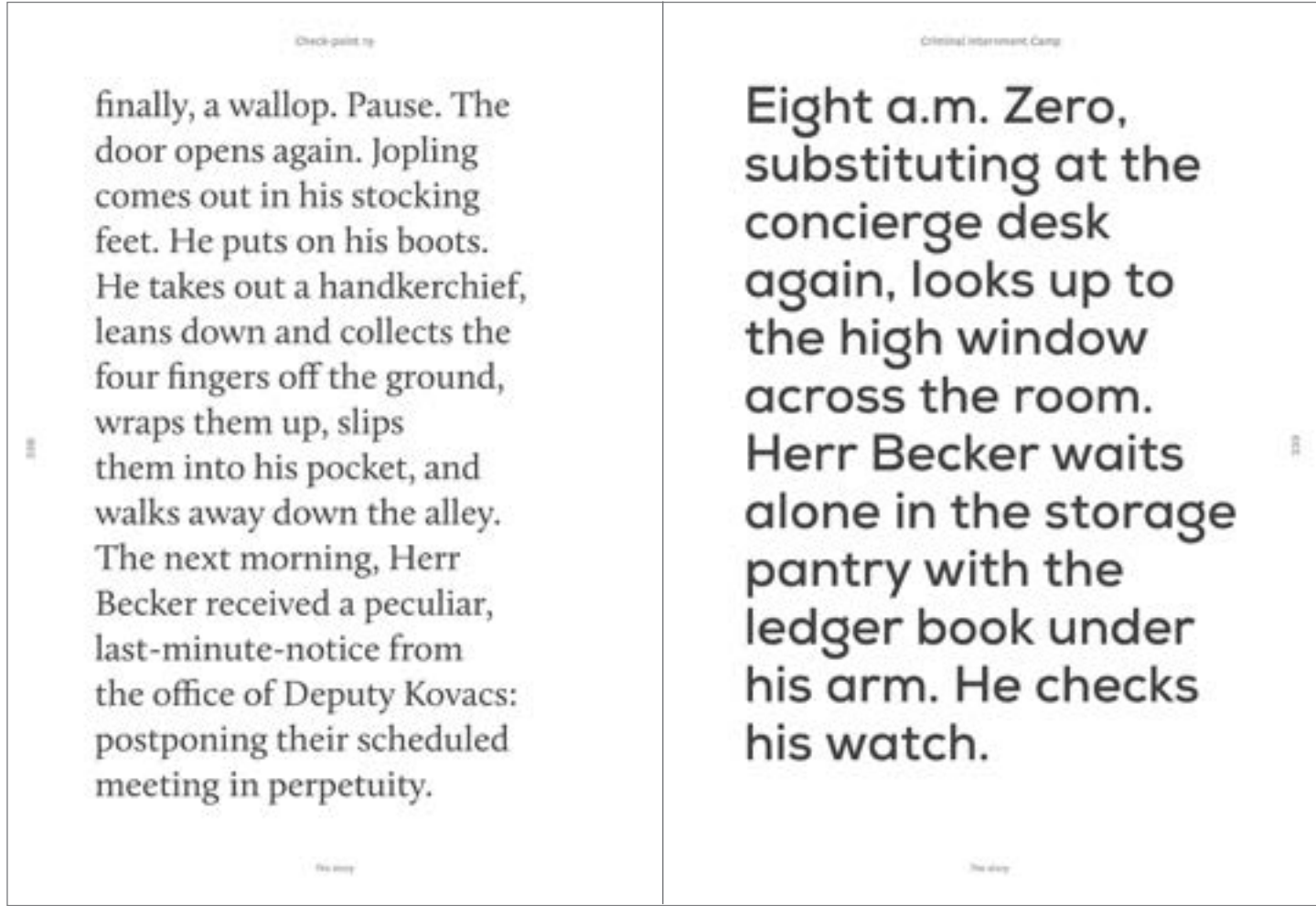
In his article Wroblewski describes the rules that are based on the “*principles of perception*” (Wroblewski, 2003)

Narrative typography

Type can be used in different ways, to highlight phrases and convey messages. The way the letters are organized is important. The visual forms they take lead the eye of the viewer. (Wroblewski, 2003)  
Narrative typography<sup>26</sup> is mostly seen in motion pictures trying to convey narrative messages.

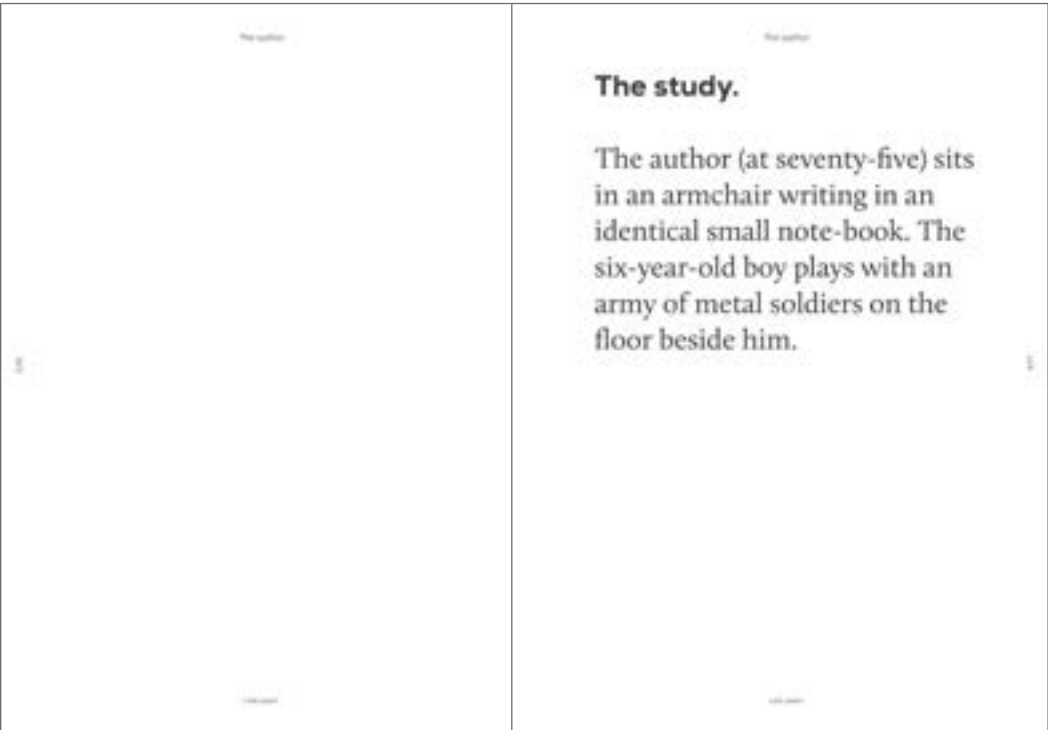
*“Narrative typography, is the manifestation of graphic design integrated to a movie’s plot.” (Fernando Las-Casas, 2006, p.15)*

It is the participation of the storyteller to the plot of the film and in a way the design interprets it like this. Following this philosophy, the typography in the project gets more expressive and participates in the narrative by manipulating different styles. Like Gestalt theory, (see p.95) Wroblewski (2003) speaks about perception tools, like proximity and similarity.<sup>27</sup> Especially, what was essential here was to create visual contrast with the different size styles of type. This helps to keep the visual hierarchy by enhancing the visual relationships and putting the visual weight to the preferable page each time. (Wroblewski, 2003)



199

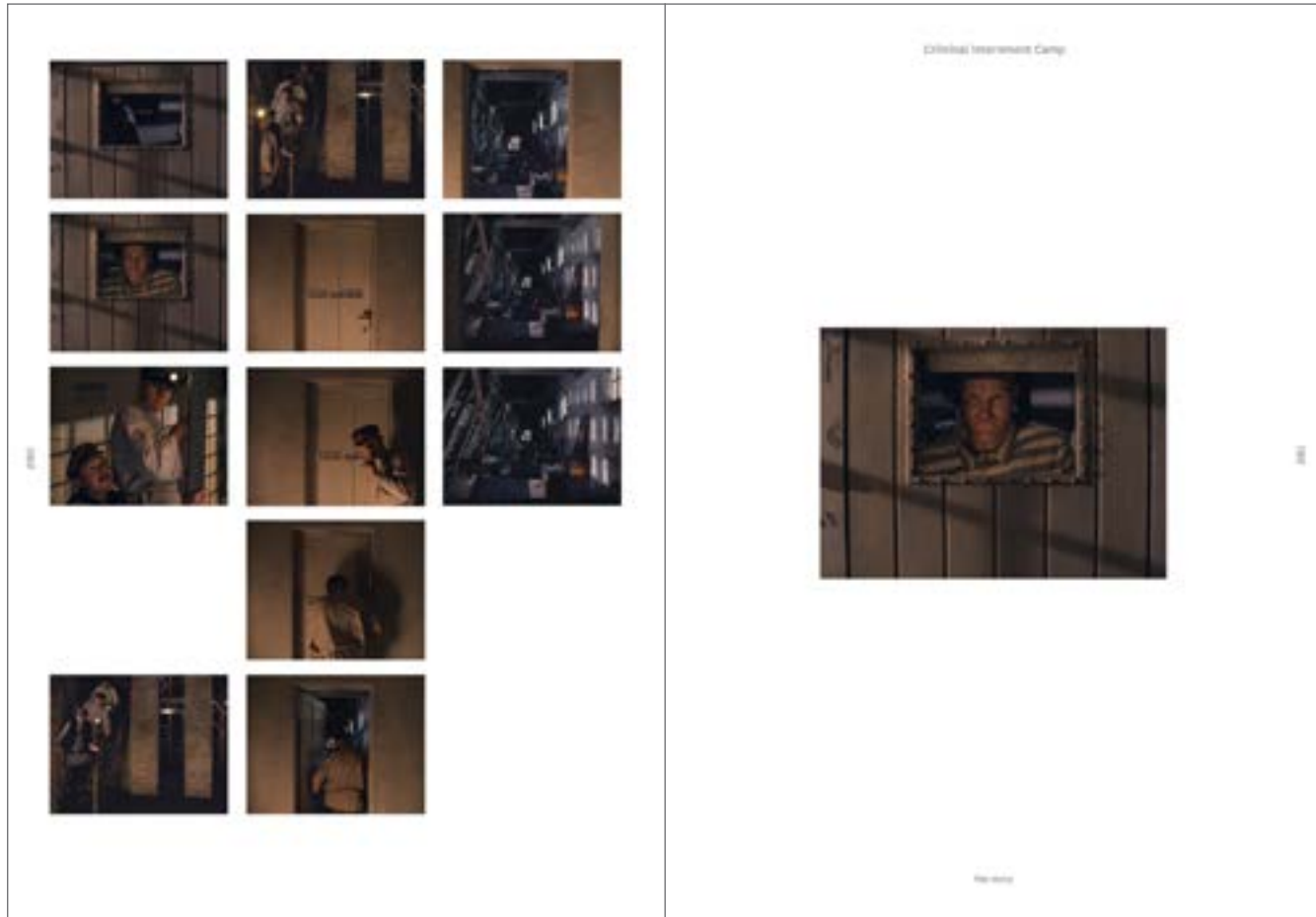
In this double page, two different scenes are taking place. So the typographic style is different from one to the other.



200

In the end of the book different typography is used to devide the different layers of the story. Also this typographic style (upper picture) achieves a connection with the style that was used to reproduce in the book the writing of the statue sign in the beginning of the film, that belongs to the same layer.





201

#### Narrative continuity and connection

This style of picture placement shows continuity of events. It is used for the depiction of one event that has a certain duration, like the escape from prison. On the right page the picture is from an intense moment that plays a crucial role in the plot and in the narrative evolution. Gestalt's rule of continuity helps those connections. (see p.42) This way of placing the pictures serves more "intense" visual narratives (rhythmically and emotionally). In this style the pictures are not reframed. Frame size has special meaning (p.57&87) in the film, so I wanted to keep one of those styles with the original frame proportions.



202

This picture except for visual comparison, shows a connection between the two heroes. This moment of the film is when the two people are shown on the same time to read the same poem. So there is also a time connection: a moment in the past with one in the present.



204

Here the continuity goes further from the page. This style reminds us a little of the form of the film tape and it gives the impression that continues to the next page. It is used for events that need more pages to be revealed. The spaces between pictures differ from one style to another. According to Gestalt's rule of proximity, (see Noble & Bestley, 2005, p.29) when they are closer, the impression that they belong together is stronger. With that I wanted to emphasise continuity and time passing. So the spaces we can say that can depict time, in a way. On the right page the time gaps between the events on the images are shorter and a more "static" impression is created on the left page, in addition to the right. (see p.41) This scheme also creates expectation to the reader and can lead him/her to follow the pictures to see what happens next.



203

There is a connection between the previous and the next images on the pages by images that have a "link" role.



**205**  
Contrast in the composition (top)  
Hierarchy in pictures (middle)  
Continuity of the action (bottom)

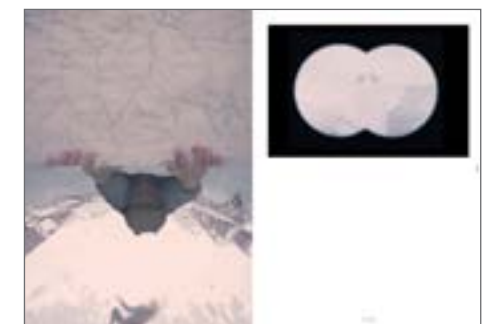
## 7.6. Cinema principles through the editorial point of view

First of all, the cut, the technique that is used to change frames in cinema and discussed in p.137 is highly connected with the frame and the same could be considered to be in the case of the book. Whenever a picture changes to another picture this could be equal with the cinematographic cut.

Wes Anderson uses color palettes in every one of his films. In this one he uses intense pink and blue. The psychology of color (p.92) creates an atmosphere and provokes feelings. I tried to use color by placing many pictures with the same color intensity<sup>28</sup> whenever I wanted to create an atmosphere on the page. Color helps the chapters to be divided. Also I used color on some pages where I wanted to emphasize or to divide. Color is also a way of “coding” information, and the pictures of the film use that a lot. Also it helps to make connections between events and characters and in hierarchy. I tried to make the divisions with green pages (the opposite of pink) and the emphasis with an orange of the color palette. Again the frame is the most important in those principles. Image systems (p.82, 108 & 109) also make a great visual comparison and help the reader connect things in the narration with his memory.

**28**  
Intensity should never be confused with color value. In p.90, we discuss about the characteristics of color. (see p.55-57)

*“The highly saturated hues of Jean-Luc Godard find brightness and emotion contrasted against the neutral mundanity of urban life. Beige walls, grey streets, and hazy skies let his primary colors pop in the New Wave. His colors aren’t just eye-catching, they’re inherently imbued with meaning because of their separation from their surroundings.” (Oller, 2017)*



**206**  
Reframing



**207**  
Trying to maintain the frame proportions that differentiate the narrative flow.





**210**  
Image systems: the window  
The window here makes a visual connection through the story and in the book's pictures. The most probable is that the director keeps a special connotation for it. (image systems, p.82, 108-109) As Horton (2016) describes, Anderson has a special cinematographic attraction to windows.

**208**  
Blue color palettes for the chapter where Mr. Gustave was in prison. (left page-top)  
Color comparison: intense pink for the early days of the hotel and dull yellow, brown and orange for the late days. We have to refer that this image is made from two different aspect ratio frames. (see p.109) (left page-bottom)

**209**  
Pink for the exterior of the hotel and orange for the interior.



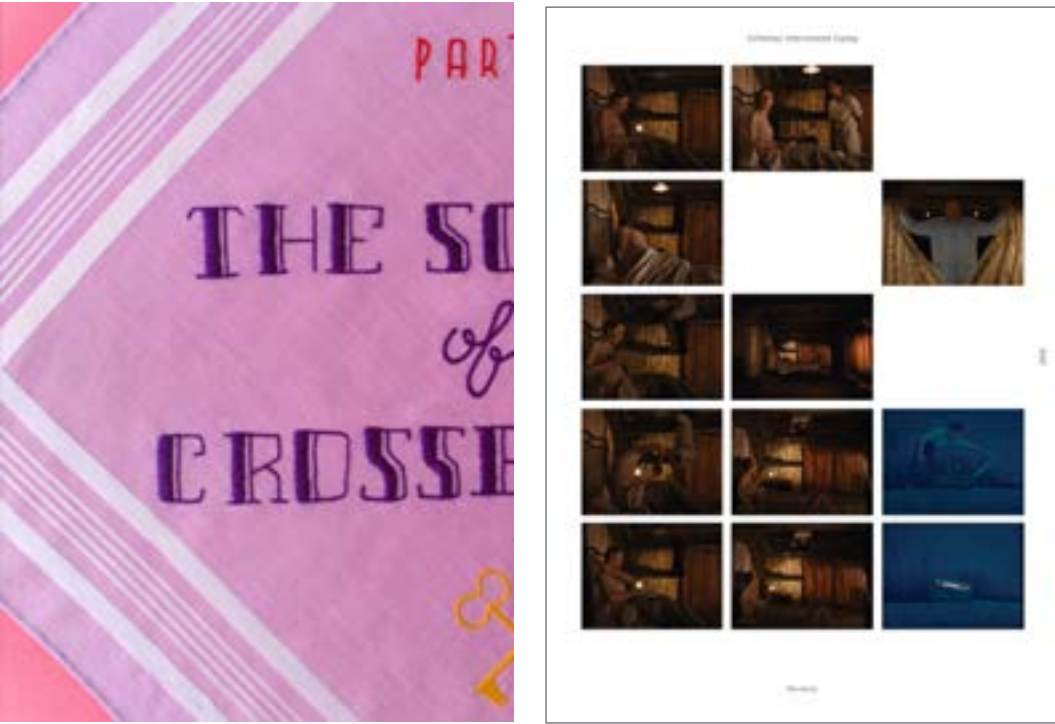
**29**  
In the chapter of editorial design we talked about the basic tools of design. Those tools were used here the most creative way possible to produce the result of the project.

Editorial tools

Some of the editorial<sup>29</sup> tools that helped me were: repetition (repetition of the way I was placing the pictures, to make connections and keep the rhythm) and flow (I tried to make the book flow like the flow there is in the film), tension and contrast (pictures and typography) and keep a balance over all those in order to mix harmonically (see p.55). In those pages, I display some picture samples.



**211**  
Repetition and flow (top&middle)  
Color contrast (bottom)



**212**  
Contrast of sizes (top)  
Tension with pictures, color  
and typography (bottom)



### 7.7. The film narrative

#### The method & shape of the narrative

##### Story within story

*“The Grand Budapest Hotel” is actually a story within a story within a story.” (Sneed, 2014)*

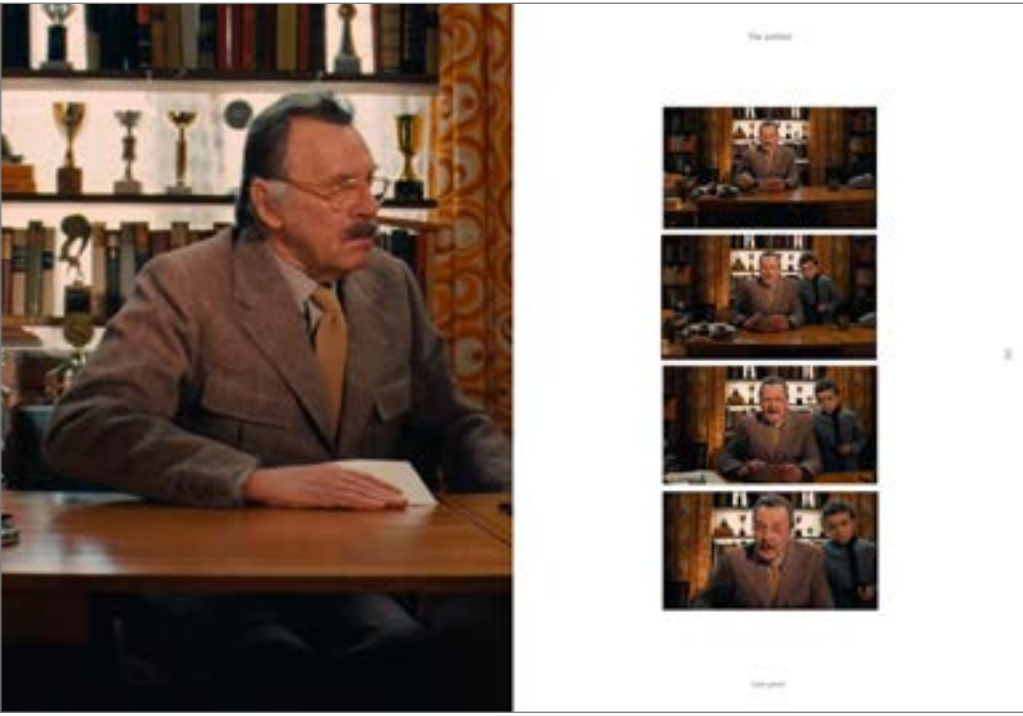
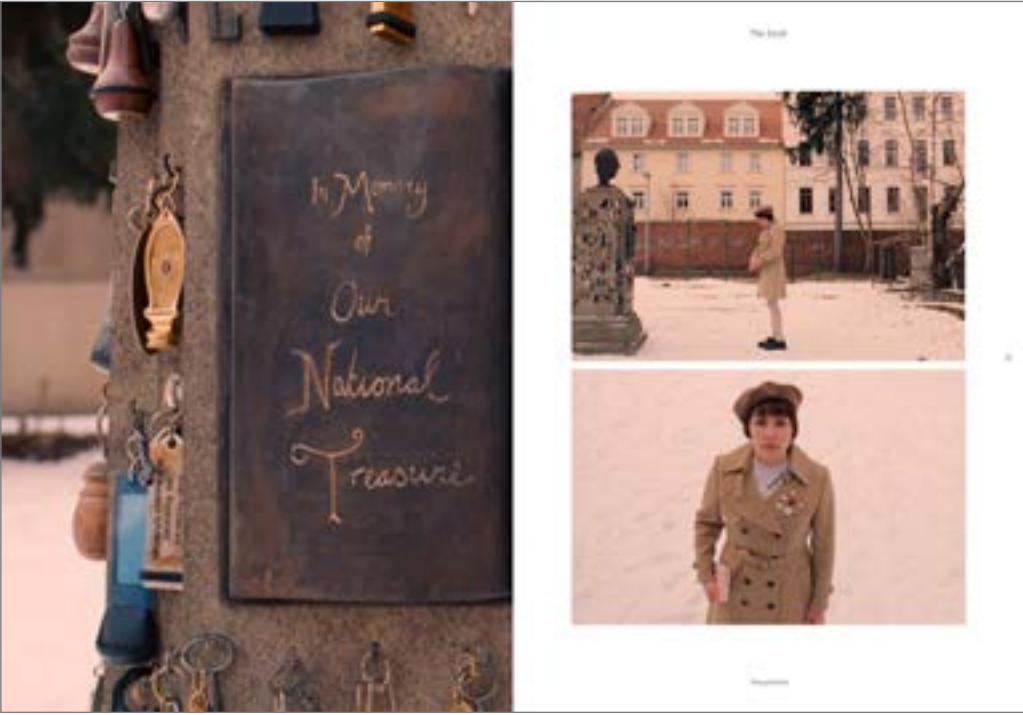
Each film follows a different method in the narrative. We are going to discuss some films with complex narratives<sup>30</sup>—story within story technique. Each one was analyzed according to how each story interacts with the others in the same narrative.

In The Grand Budapest Hotel the shape that the narrative follows is the onion narrative<sup>31</sup>. It begins with the girl that reads the book, and the author follows, who unfolds the story that is written in the book. It is like a circle and an “on-ion” that someone peels. Also times goes backwards. The girl is in the present, the author in the past and the story in the past years of the author’s life. (1968) And finally the early years of the narrator, Zero Mustafa, starting from his early years in the Hotel (1932). So we have here two narrators, the one in the other’s story. The one narrator is the secondary hero and the main hero is in the last layer of the narrative. (The Collective diva, 2015). Anderson introduces us to the very special world of his hero (Mr. Gustave). (Film Storytelling—The character’s world). There is a very important agent (see p.41-44) in the story, Agatha.

**30**  
A director that was one of the first to use non linear narratives with the jump cut (see p.141 ) was Jean-Luc Godard. Godard was using narrative structure very effectively and in some films he did not use a plot at all. (For further reading visit: <http://thecinematheque.ca/education/wp-content/uploads/2012/02/LanguageofFilm03.pdf>)

**31**  
For further reading about framing devices see: <https://www.tor.com/2013/12/04/story-worlds-frame-stories/>

*“Framing devices can be very simple, or very complex, as we’ll see in a moment. In every case, the framing device is a gateway that sets the stage for a deeper journey into story.” (Kane, 2013)*



**213**  
(left page) Each layer has its specific style (colors, lighting) and events. Some of them are more melancholic other more cheerful or pessimistic.

**214-215**  
We could consider the girl in the layer of the “present” as a parallelism with the reader that holds the book. The book itself can represent the story that is both a book (for the girl) but a film for us. It is like we hold in our hands a book with the form of a film.

32

The nested narrative is also known as a story within a story. It is an ancient narrative form that has enriched myths, plays, novels, films, and short stories. The philosophical tale known as “The Grand Inquisitor” in The Brothers Karamazov is one of its most well-known examples. Though ancient, this form is poised to take advantage of the narrative possibilities offered by contemporary concerns: postmodernism’s explorations of possible worlds and physics’ many-worlds theory. After all, if modernist writing was about different ways to exist in the world, postmodernism has been more concerned with the many different worlds we are capable of imagining (see, for instance, Italo Calvino’s Invisible Cities). Nested narratives are found even in nonfiction; science is an open-ended story about things. (For further reading visit: <https://www.editing-writing.com/narrative-structures-nested-story/>)

216

Narrative layer blending made visual For further reading about the “narrative onion” see: <https://acollectivemind.com/2015/02/20/narrative-layers-and-the-art-of-storytelling-an-analysis-of-the-grand-budapest-hotel/>

217

Graphic that tries to explain the story flow and complexity of TGBH and the change of aspect ratio. (found in <http://www.indiewire.com/2014/03/from-dallas-to-zubrowka-the-imagined-worlds-of-wes-anderson-88072/>)

218

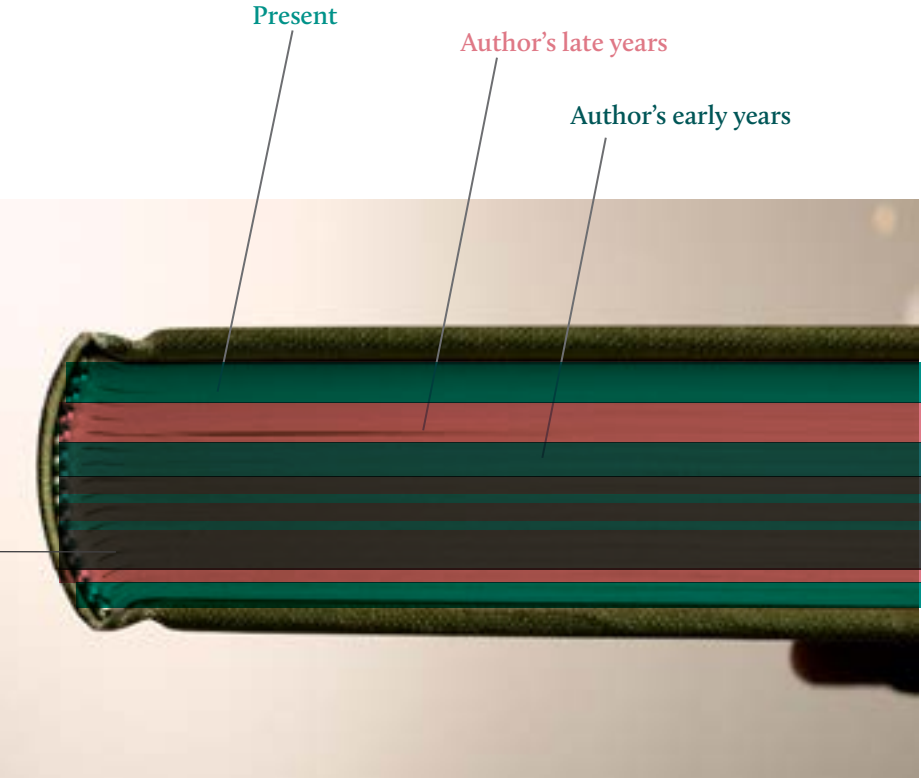
This is a graphic I made, where I try to divide the onion narrative in the pages of the book, by seperating them with different colors on each group of pages.

The “narrative onion” in the book

The past of the author is tangled with the life of the narrator.<sup>32</sup> The main story happened in the early years of the narrator (Zero). According to Bordwell and his Poetics of cinema (p.29) the film could be considered as ‘action centered’. In some cases this is obvious by the image placement (many images together) or that the story is divided into chapters that something different is happening and in the book I tried to make this division of the chapters clear enough.



ASPECT RATIO	TIMEFRAME	FICTIONAL/METAFICTIONAL ELEMENTS	
1.85	PRESENT	THE BOOK, "THE GRAND BUDAPEST HOTEL"	Must Study to be read
2.40	1960s	THE AUTHOR THE WRITER NARRATOR RE-NARRATOR ZERO	Must Study to be read
1.37	1930s - early 1940s	ZUBROWKA, THE GRAND BUDAPEST, PERSONAL INSECTS, "SUN WITH APPLE", CRIMINALS, ZERO, GRAND BUDAPEST (MILITARY)	Must Study to be read



“In the case of The Grand Budapest Hotel, there are not one, not two, but three separate narrators.” (Ferri, 2015)

Present



Past



Author's past

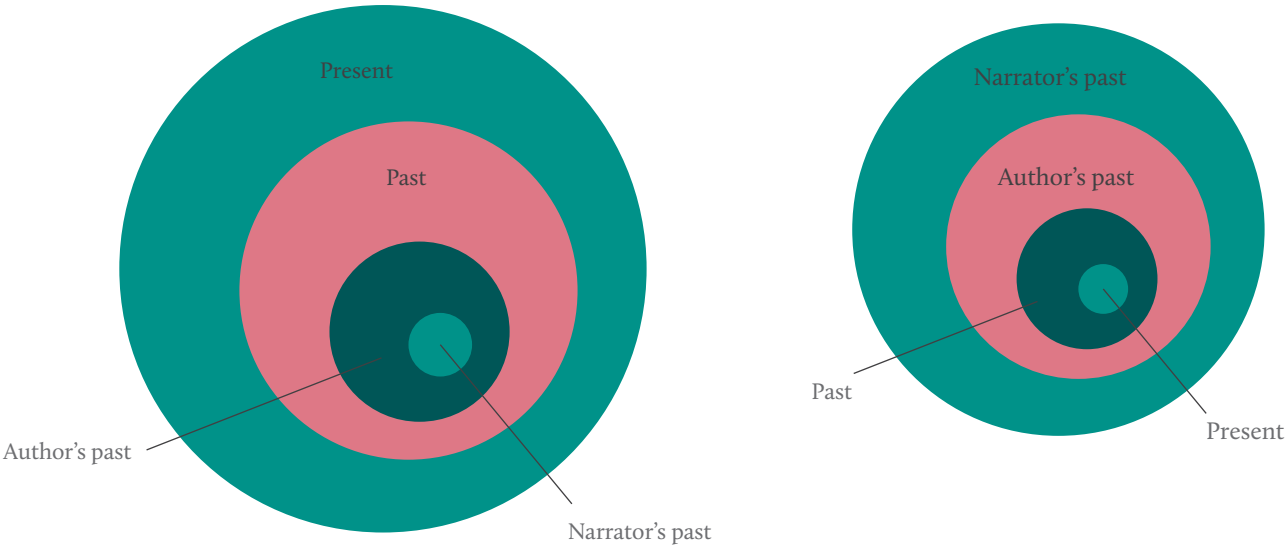


Narrator's past



219

Narrative layers



220

A diagram I designed trying to explain the interaction of different narrative layers.

The outer circle and the inner connect to each other through the story in the book with their medium, the book.

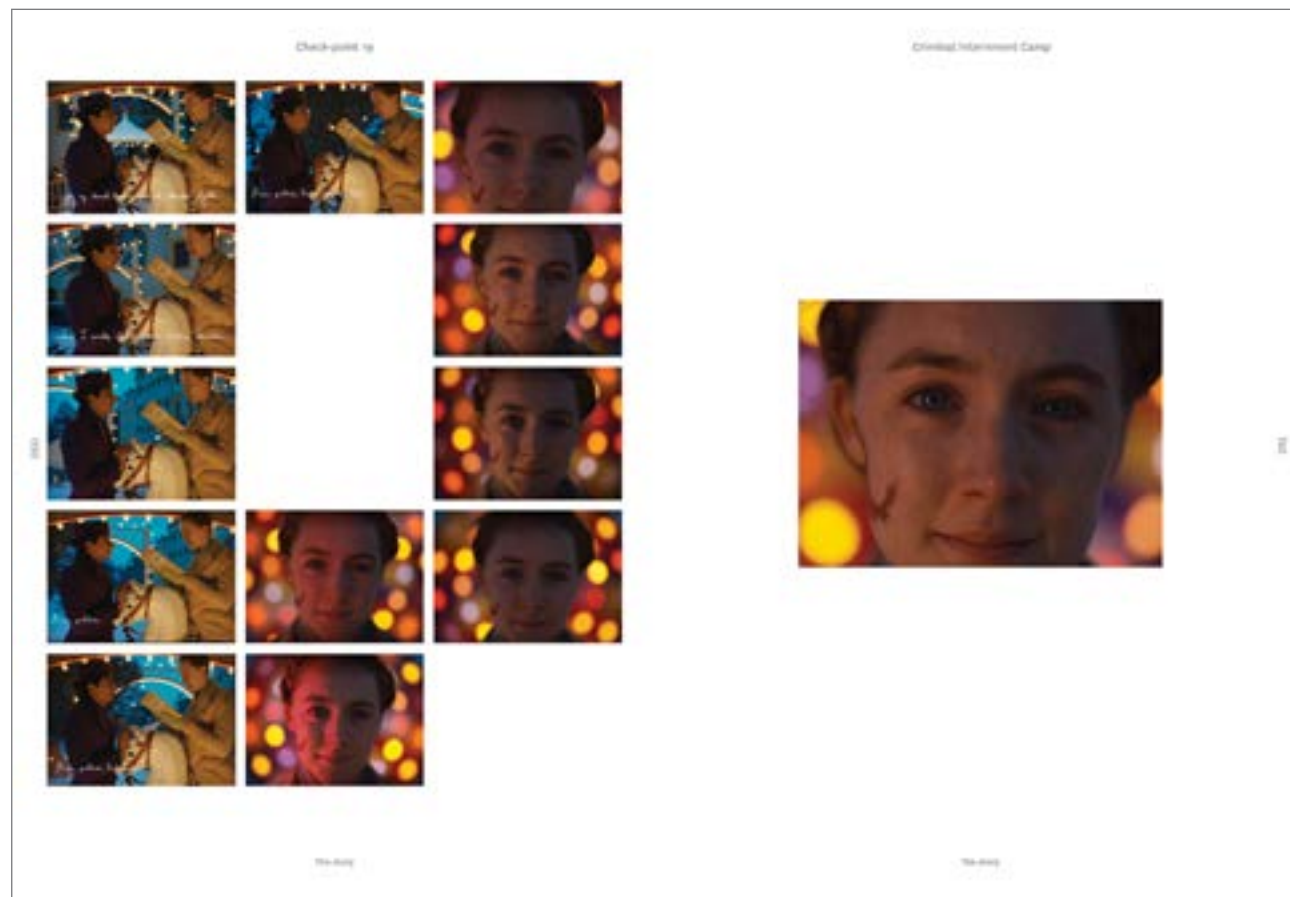
But there is a problem with this shape. That the parts that occupy the narrative are contrary. So we should redo it changing the sequence of the stories. So, we are in the core of those circles.

221

In the project, the chapters that have two or three layers are the ones that are not part of the main story that the author narrates. As one can see, in the Index page they are divided within the book, in different parts of the story.







## 222

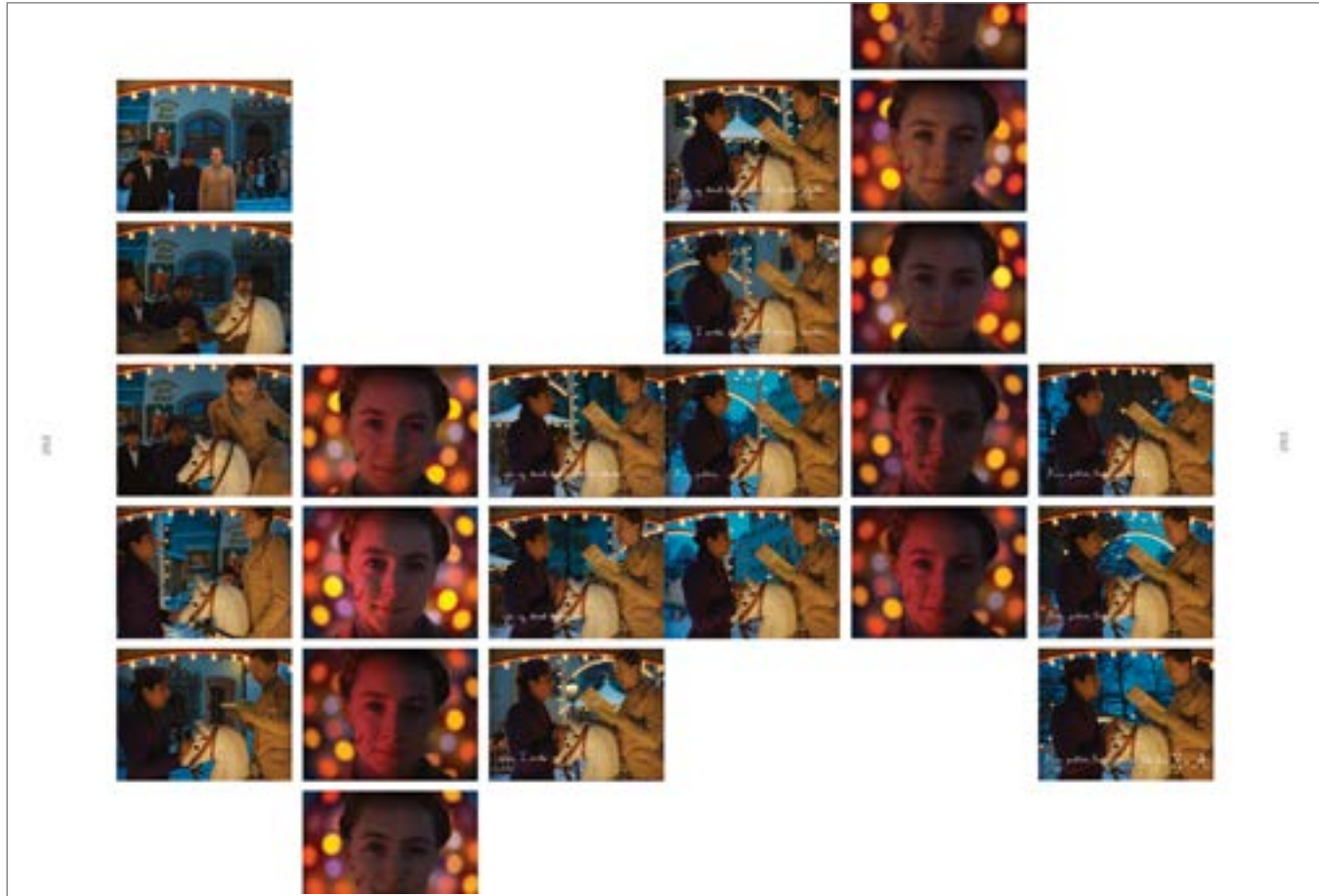
A very intense moment in the film, maybe one of the very few times that the love of Agatha and Zero is expressed. A picture is missing from the middle, that makes the composition on the left page powerful and unpowerful at the same time. A zoom in Agatha's face on the next page and the special lighting shows how important this moment is. We could assume that this may be a portrait of love with its darkest and lightest view, so the composition gets more fragile without the pictures in the middle, like this depiction.

The repetition of the pictures gives time to the reader to think about the scene and that this event may be somehow important for the narrative.



## 223

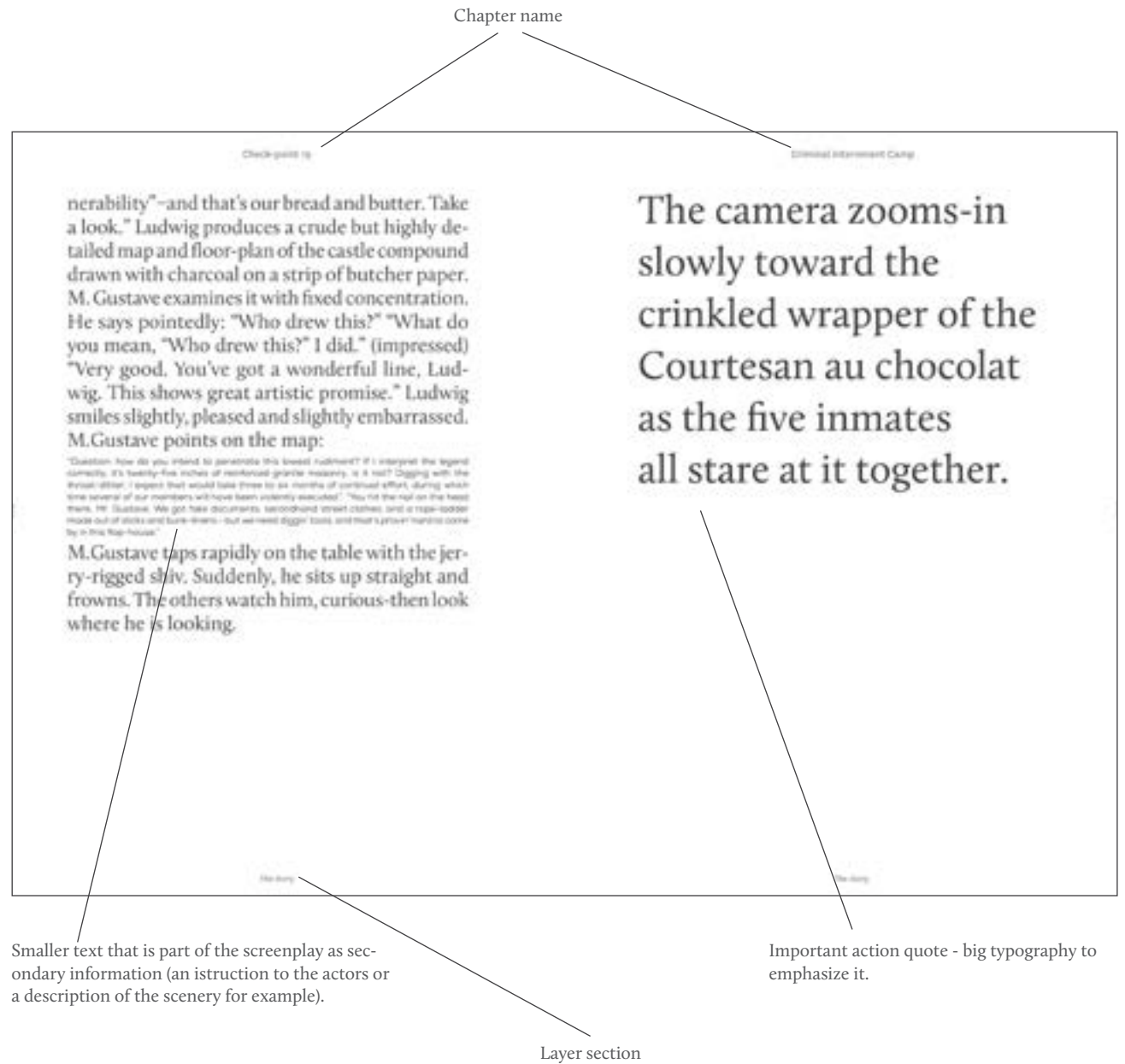
The full-bleed pictures are a reference to the image of cinema and the space it occupies.



## 224

The picture placement here maintains a kind of “motion”, which happens in the film in this scene. It can be associated with the carousel's motion, where Agatha and Zero are shown to be at that specific moment.

In p.72 of part 1 multiple focalization is explained. This cinematographic tool could be useful in placing the images produced on the same page and make visual comparison or create a new narrative from pictures taken at the same moment. In this case the value of time stops existing in a way. This happens in the scene of Agatha and Zero at the carousel.



## 225

“Anatomy of the page”

The change of typography we could say plays the role of the cut in the film, which means that the cut in the book is not only depicted with pictures. Even though it may not change in every scene that there is a real cut, it cuts the narrative in parts that can be perceived in different ways, makes connections throughout the book and keeps a rhythm, just like the cut in film does..





## 226

### Cover ideas

The cover will be binded with textile and a printed paper as a half-cover.  
(The format of the book is 18x25 cm)

*“The more I think about it,  
the more I realize that  
The Grand Budapest Hotel  
just might be one of my  
favourite movies of all time.  
Director Wes Anderson’s  
attention to detail and the  
incredible amount of thought  
and care he put into every  
frame of this movie creates an  
experience you just don’t see  
with many movies anymore.”*

*(Northrup, 2017)*





# FINAL THOUGHTS

# CONCLUSION

When I started thinking about my final project, it had not come into my mind that it could be something about cinema, as it is not a segment of graphic design. By starting to think about their connections, though, I realized that there are a greater amount of things that connect these fields than those I initially imagined. Connections that could be analyzed and become a project examining this idea.

Most people think about book adaptations but what happens the other way round? What about the use of the cinematic frame and the composition adapted on the page of a book? As Bordwell (2008) said, it would be useful for the appreciation of cinematographers' work, for the viewer to be able to look at the cinematic frame as a picture of two dimensions. What if we tried to find the links between two different mediums and two different worlds throughout the same narrative? So, the main goal of this thesis was to explore how visual storytelling can take different forms from one medium to the other and what the main changes on the visual languages are when the nature of the medium changes. Moreover, to discover the links between those two different languages, by basing them on the same narrative. Specifically, this research was focused on the transition from the fictional film to the book. Taking a specific narrative as a constant, we can change medium and adapt it each time to the needs required, as a narrative is a living entity (Chatman, 1978). The interesting part is how those needs are being set and what the changes and the elements are that remain the same. What parallelisms we could make (for example, the horizontal orientation of the frame with the screen of the cinema).

The methodology that was followed was basically based on the theoretical context of the following particular fields: cinema, books, graphic design, narratives and visual storytelling. Nevertheless, sometimes it was necessary to integrate some knowledge from other academic fields.

The process of research was focused on films and books. The purpose was not only to watch all the films I thought would help me, but also to make observations on their narrative ways and understand how they presented the story and the atmosphere they choose to communicate and how they really do that. I focused mostly on complex narrative films because I thought they would be more interesting to explore and to try to mirror on the book, but I did not want the research to be exclusively about them. Even though, the final project is about a complex narrative film, the thesis investigates a whole mapping of thinking about finding the way to the different medium. For this reason, at the same time the observation of books with intense visual elements took place, and elements of editorial design were examined, as well as the ways they manipulated the narratives and their rhythm. Not only the internet da-

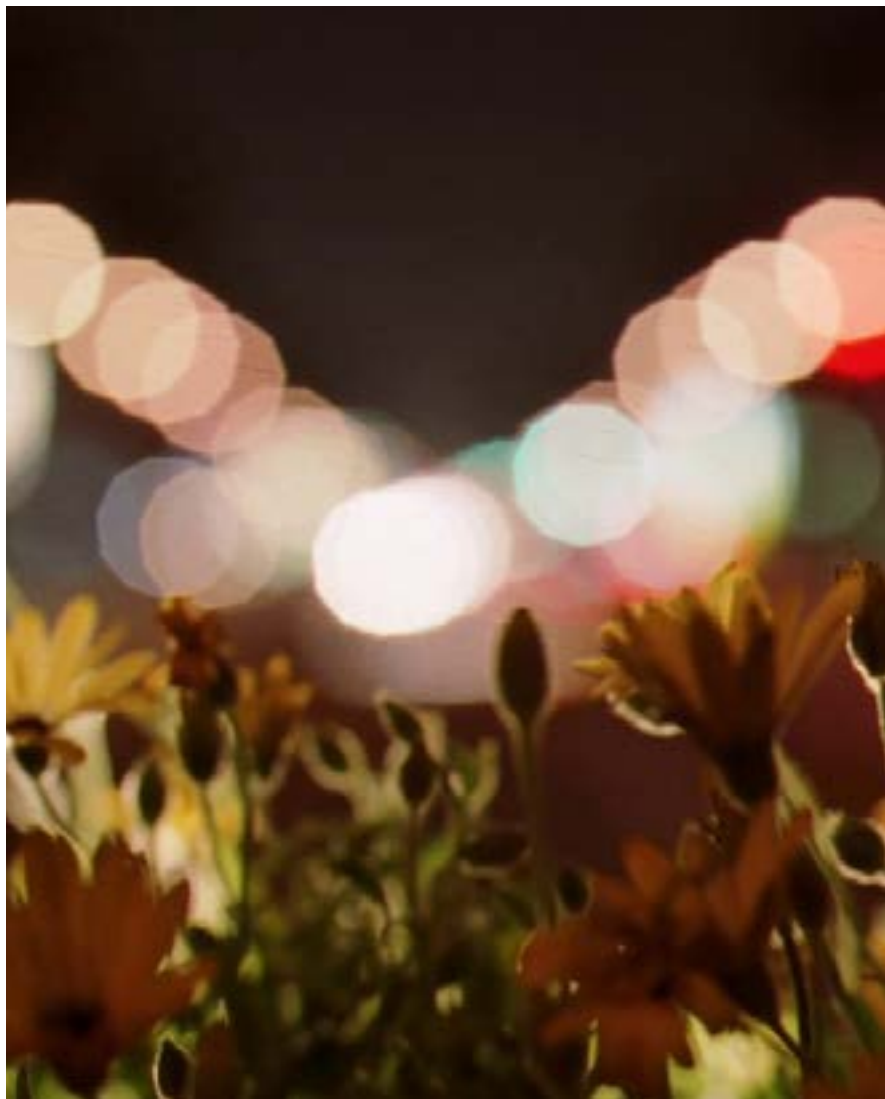
*“It is the warmth of materials and textures and smells that make books the human object we are all familiar with, an object which we cherish and preserve jealously in our houses. It is undeniably their “cruel manuality” that distinguishes paper books from their technological siblings, and ultimately the very last reason why, despite all their financial, spacial and even ecological inefficiencies, we keep buying them.” (Casonato, 2012, p.12)*

tabases, but libraries of design studios and schools were a great source for this phase. After researching different films and their way of storytelling, I started working on experimentations with paper and images, different formats for the representation of different narratives within the same story and analyzing the structures of complex narratives.

Very soon I realized this kind of exploration is not a usual focus of work. Eventually, I found out that it is not so profoundly and systematically examined on an academic basis and it was from one point difficult for me to find relevant or a great variety of bibliography. But this led me to be more creative and merge information from different fields that I believed could aid, like Gestalt theory that belongs to the field of cognitive psychology, or Semiotics. Therefore, these kind of reflective paths led me to the consideration of cognitive subjects, like memory and perception; even though they belong to a field that goes further from the elements needed for the development of the project, I thought they were, still, very useful for some understandings to be achieved. The theoretical knowledge I got was unexpectedly interesting, mostly about cinema, because I

obtained a lot of new hints, but also the technical knowledge concerning editorial design, which is something that I believe will be additionally useful for me from now on.

*“As you set out for Ithaka hope the voyage is a long one, full of adventure, full of discovery.” (C.P. Kavafy)*



**227**

Final scene in film *Adaptation*. (city lights while flowers are growing)

I wanted to create a piece of work that could be at the same time pleasant for the reader but on the other side, interesting to be explored. Specifically, to consider how anything he/she sees printed is reflected, on the other hand, on the screen, or to think how something shown on the screen could be reflected on print. Also to experience this transition and the different way he/she perceives the same narrative on a different medium. Of course, it would not be something that someone could do consciously. But I wanted this project to have a special purpose, not to direct the reader, but to let him/her free to decide, something he cannot do with the film. It was not so easy because in a way directions are given. For example, I had to choose which part of the material of the film (screenshots, screenplay) I should leave out, because it was not possible to keep everything. Still, I tried to use the less directional tools possible.

Some further investigation related to this work could be a deeper research of the cognitive factors that take part during those medium changes, focusing on the perception of the recipient, in order for the understanding of the narrative to be easier and more interesting, using the visual tools and the fundamentals of graphic design and visual literacy. Another perspective could be more experimental, with the development of more artistic and “over-the-limits” projects. Also, one third aspect, is the one that allows professionals from the field of cinema to understand and use the fundamentals of visual communication and their function on the book, the links that exist between them and how they can take a narrative further, by trying to discover new expressive tools to achieve a medium transition.

The most important factor though, is for the project itself to manage to awaken the interest of the recipient for further thinking about the way he perceives a narrative and think about what the narrative finally is: a living entity (Chatman, 1978) wandering in his/her mind asking to be free, being able to make a passage through all kinds of mediums, or a story that, depending on its medium of communication manipulates its features?

Finally, after all those problematics and considerations, this journey reached a permanent or temporary end. Though sometimes difficult, it was certainly entertaining and definitely beneficial and creative.





**“The purpose of a storyteller is not to tell you how to think, but to give you questions to think upon.”**

**—Brandon Sanderson**

*fantasy and science fiction writer*

(retrieved from: <https://www.goodreads.com/quotes/306111-the-purpose-of-a-storyteller-is-not-to-tell-you>)



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# APPENDIX

“That’s the kind of movie that I like to make, where there is an invented reality and the audience is going to go someplace where hopefully they’ve never been before. The details, that’s what the world is made of.”

– Wes Anderson.

# THE GRAND BUDAPEST HOTEL

And Wes Anderson

In this book I tried to represent a whole world. The book by itself is a whole world but blended with another world it has a spellbinding feeling. For the project, the film that is chosen is Wes Anderson’s “The Grand Budapest Hotel”<sup>1</sup>. The reasons it was chosen were not only by personal preference, but because it carries visual meanings, great aesthetic, complex narratives, deepens in problematics in ways that not all films can, like friendship and love, society and humanity and, creates a world, like the most films of Wes Anderson.<sup>2</sup> The film is about a young boy named Zero, who works as a lobby boy in the Hotel and his friendship with Mr. Gustave, the Head executive of the Hotel (in an Imaginary place, named Lutz, in a city named Zubrowka<sup>3</sup>). His love with a young girl named Agatha, takes a secondary part in the narrative but only in the story time, not meaningfully. This love is a very important element for the story even if it is almost “hidden”. Maybe the directors is trying to say that small details can be very important sometimes.

## The Grand Budapest Hotel and the Bauhaus

*“There are many stylistic and substantive elements in Wes Anderson’s films that relate to the ideology of the Bauhaus. It helps that the Bauhaus’ story is so cinematic—like a Greek tragedy full of good design.” (Gosnell, 2014)*

During all the story, the Grand Budapest Hotel resembles a lot to the story of Bauhaus, not only as a story but also in its aesthetics. Both Mr. Gustave and the founder of Bauhaus (1st chapter-historical context of graphic design) Walter Gropius have very strong ideologies , ideals and belief in the excellence of their establishments. In the end both of them are inhabited of Nazis (or the equivalent Nazi figures in the film), failing to maintain their initial glow, even if it did not fade completely.

*“Both the school and the director speak of a broken world, full of darkness and of dreamers looking for perfection in the details.” (Gosnell, 2014)*

Aesthatically, first, the symmetry that Wes Anderson keeps in his frames can be compared with the passion of the Bauhaus for the grid, the Futura font that was designed by Paul Renner, 1927 and inspired by Bauhaus that Anderson uses in all his previous films, except for Moonrise Kingdom and their idiosyncratic use of color. (Gosnell, 2014) The film is characterised by a great amount of nostalgia , like the story of Bauhaus.

*M.Gustave (though he could just as easily be speaking of Walter Gropius): “He sustained the illusion with a marvelous grace.” (Gosnell, 2014)*

**1** It is inspired of two novels of Stefan Tzweich: Beware of Pity and The Post-Office Girl. “Many of Zweig’s novels take place in grand hotels” (Ferri, 2015) “Zweig’s vision of the graceful world that the war would destroy was inspired by his stay at a grand Budapest hotel,” Richard Brody writes in The New Yorker. And The Grand Budapest Hotel’s M. Gustave, played by Ralph Fiennes, is not unlike the real writer Stefan Zweig. “You just see how all the things he invested his life in, the world that he prefers to call the world of security,” Anderson explains, “this life that had been growing more and more refined and free that so meaningful to him, is just obliterated.” (Ferri, 2015)

**2** Wes Anderson is a director that has a great love with detail and the world-making (it has been discussed in the first chapter and it will be analyzed also here.) He focus mainly in psychology of human relations and family, giving to it a dramatic but on the same time funny view.

**3** Anderson said that the city is a combination of Budapest, Vienna and Prague. (Sneed, 2014)



*Symbols of the story that aid the narrative unveil*

*The boy with the Apple*



“In 1968, it symbolizes the lack of appreciation for art and culture of the past” as then it has ended up to a decorate a wall in the Hotel. Back in the golden years of the hotel, it’s value symbolizes the Hotel’s value. For madame D., who sees a resemblance with Mr. Gustave is the feeling of feeling young again.

*Checkpoint 19*



“Checkpoint 19 is the antithesis of the Grand Budapest Hotel.” The atmosphere is cold and grey but Mr. Gustave is the same person, that reminds as how a “lovable humang” being he is. Also, the uniforms remind of those in the concentration camps. There is an approach that the characters symbolize three groups assassinated there:

TGBH has, a special relationship with storytelling itself:

*“Perhaps one of the more inspired and moving elements of “The Grand Budapest Hotel”—given how nostalgic it is for periods in history that no longer exist (or in the case of Anderson’s world, never actually properly existed)—is how it’s all filtered through a melancholy prism of memory, and passed on like the tradition of storytelling.” (Schmidlin, 2014)\**

\*<http://www.indiewire.com/2014/03/from-dallas-to-zubrowka-the-imagined-worlds-of-wes-anderson-88072/>)



*Mendl’s*



“Mendl’s is in many ways a symbol of deception.” Like Mendl’s, that may be fancy but tasty, Mr. Gustave seems arrogant and empty but he has a deep soul. Agatha, that works there could be like Mendl’s also, an innocent face that can steal and hide weapons.

*L’Air de Panache*



“Gustave’s favorite perfume is, above all, a symbol of his reputation.” People smell it before and after his presence (something that happens with reputation also). It works as an agent to the narrative when Zero forgot to bring it in the escape scene and finally their bonding, when he shares it with Zero.

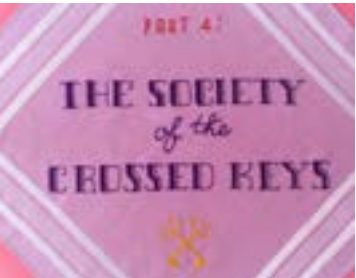
*Poetry*

*“While questing once in noble wood of gray medieval pine, I came upon a tomb, rain-slicked, rubbed cool, ethereal; its inscription long vanished, yet still within its melancholy fissures—”*

“Each poem is, essentially, an exaggeration of the art of poetry.” All of them are made up using outdated lounge and they are all the time interrupted. “These poems are clearly a mockery of poetry: they suggest that poetry is a useless way of speaking in a modern world.” Only Agatha’s poem tries to reach its ending. Maybe it is because Zubrowka was on war and the feeling of culture threat leads to a reconsideration of poetry that in the fast pacing pre-war era had no so much space.

*“The Grand Budapest Hotel’s characters are a warm tribute to the three main populations targeted by the Nazis. M. Gustave (Ralph Fiennes), the hero of the film and the head concierge of the Grand Budapest Hotel, is openly bisexual (thousands of men arrested after being condemned as homosexuals were estimated to have died in concentration camps). His sidekick, the young lobby boy, Zero (Tony Revolori), is a refugee whose family was slaughtered in their village, standing in for the Roma and other “non-Aryan” ethnic minorities the Holocaust also targeted. The two men are aided throughout by a Jewish lawyer, Deputy Kovacs (Jeff Goldblum).*

*Society of the crossed keys*



Like other elements in the film, the society of the crossed keys appears in some points before we get to really know it. “We see the Crossed Keys emblem below M. Jean on the concierge desk, on the shoulders of Gustave’s purple vest, and curiously emblazoned on Agatha’s necklace.” Secret society, the keys of the hotels and the responsibility behind their holders, all of those share the symbolism of “brotherhood” that exists between those key holders.

*The war*



“Wes Anderson doesn’t pull back from satirizing the idiocy of war even as he condemns its insanity.” When Zero hold a newspaper that has the war as first title, he pulls down his eyes on Madame D’s death. “This shows us the initial reaction to the war: The characters are trying their hardest to drown out the noise of the oncoming bloodbath and focus instead on the smaller matters at hand.”

(found in <https://www.shmoop.com/grand-budapest-hotel/symbols-tropes.html>)





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TGBH hotel sketched characters by Juman Malouf

## SMALL TRIVIA

### Interesting information



- Wes Anderson inspired the character of Mr. Gustave during a trip with his friend and screenwriter, Hugo Guinness, from a mutual friend of theirs that his manners and behaviour looked a lot like theirs.

- The film was based on Stefan Zweig's books, an Austrian author that was nostalgic about the old glorious Europe, as he wrote about it in his book "The world of yesterday", from where Anderson was mostly inspired. (Duncan, 2015, retrieved from <http://www.zimbio.com/Beyond+the+Box+Office/articles/aJkOoLL-4DY6/7+Deep+Thoughts+Grand+Budapest+Hotel>)- Wes Anderson inspired



the character of Mr. Gustave during a trip with his friend and screenwriter, Hugo Guinness, from a mutual friend of theirs that his manners and behaviour looked a lot like theirs. (Sartin, 2014, retrieved from <https://www.rogerebert.com/interviews/wes-anderson-grand-budapest-hotel-ralph-fiennes-tilda-swinton-jeff-goldblum>)



- Zubrowka is a fictional place. "it is part Czechoslovakia, part Hungary, part Poland," as Anderson said. - Zubrowka is a fictional place. "it is part Czechoslovakia, part Hungary, part Poland," as Anderson said. (Schmidlin, 2014, <http://www.indiewire.com/2014/03/from-dallas-to-zubrowka-the-imagined-worlds-of-wes-anderson-88072/>)

- The location of the hotel was an abandoned department store, Görlitzer Warenhaus Department Store in Germany. (Le, 2014, <http://www.locationshub.com/blog/2014/9/30/the-magnificent-locations-of-the-grand-budapest-hotel>)

- Many of the scenery is based on models. (Murphy, 2014, <https://www.nytimes.com/2014/03/02/movies/the-miniature-model-behind-the-grand-budapest-hotel.html>)

- Most of the book covers in The Moonrise Kingdom and all the sketches in TGBH are made from his wife who is an artist, Juman Maluf. (Mehta, 2015, <https://www.bustle.com/articles/65386-who-is-wes-andersons-girlfriend-juman-malouf-shes-a-talented-artist-herself>)

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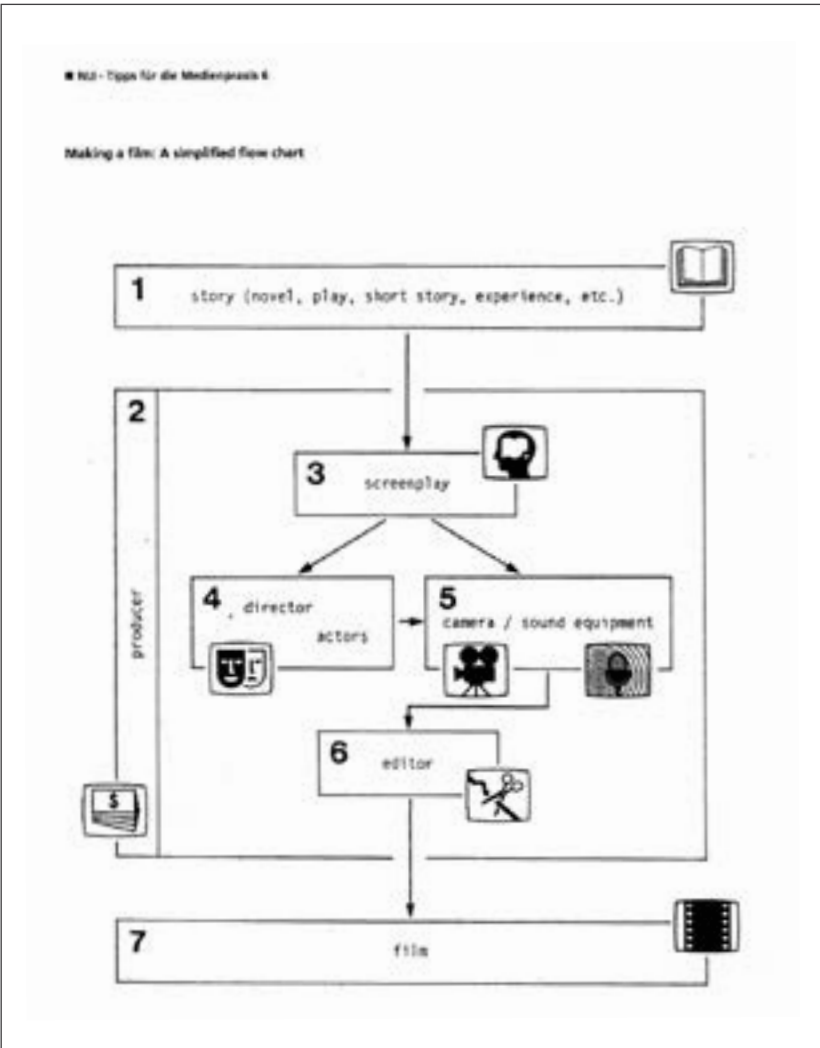
TABLE 2

RHETORICAL STRATEGIES OF FILM COMPOSITION

Technique—Connotative Meaning	Technique—Connotative Meaning
<div>Lighting</div> <div>Above—Spirituality</div> <div>Below—Generally Unfavorable</div> <div>45°—Generally Favorable</div> <div>Front—Honesty</div> <div>Back—Mystery</div> <div>Camera Angle</div> <div>Low—Superiority</div> <div>Eye-level—Parity</div> <div>High—Insignificance</div> <div>Tilt—Imbalance</div> <div>Perspective</div> <div>Normal—Neutrality</div> <div>Telephoto—Intimacy</div> <div>Wide Angle—Loneliness</div> <div>Selective Focus—Focused Attention</div> <div>In-depth—Active Viewer</div>	<div>Lines and Forms</div> <div>Vertical—Strength and Dignity</div> <div>Horizontal—Restfulness and Peace</div> <div>Diagonal—Action and Power</div> <div>Curved—Grace and Beauty</div> <div>Intersecting—Tension and Conflict</div> <div>Triangular—Emphasis</div> <div>Rectangular—Solidity</div> <div>Circular—Unity</div> <div>Cross-shaped—Disorientation</div> <div>Position on Screen</div> <div>Center—Neutrality</div> <div>Top—Power</div> <div>Bottom—Subservience</div> <div>Edges—Insignificance</div> <div>Off Screen—Mystery</div> <div>Balance</div> <div>Imbalance—Uneasiness</div> <div>Balance—Security</div>

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In this table cited in the article: “Visual Narratives: Rules, Strategies” the rhetorical strategies of film composition are described. They are based mostly on the handling of camera angle. As Giannetti claims, low angles signify dominance, movement and power and the high ones fragility and indifference. (Giannetti, 1982, p.6)



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A diagram about the making of a film  
If we consider the opposite way,  
a book can be created, starting from a film.

# APPROPRIATION

## Appropriation in Design

“Appropriation<sup>4</sup> is either:

1. The use of pre-existing objects/images within a design or art with marginal amounts of transformation applies to them. Yet there is an understanding that this act of appropriation will introduce new context to the existing work.
2. The use of a product by its users in a way not intended by the designer.” (2018, April, retrieved from <https://www.interaction-design.org/literature/article/appropriation-and-design-a-tale-of-two-concepts>)

### The history of the “art of the copy”

*The type of borrowing today called appropriation began with the readymades of Marcel Duchamp. (Mix, 2015)*

The readymades of Marcel Duchamp (1887-1968) were the first items of appropriation that he presented them as examples of “anti-art” or an “anti-aesthetics.”. (Duchamp’s Bottlerack is a framework to dry bottles that was used in a different context). He and other artists’ collective of the Dada movement believed in the art of the mistake than the academic studying that led to perfection. Pop Art and Fluxus were linked later with those readymades. How technology aided copying: with photocopying, photography , new software like Photoshop, the idea of copying changed, in relation to the “original” item. Also, cultural appropriation refers to borrowing cultural “property” from people and cultures not related with ours. (Mix, 2015)

### Double point of view

*“Appropriation in art maybe defined as a broad replicating of certain aspects of an art object into a new work, relocating it into a new matrix.” (Novin, 2014)*

We can see appropriation as a double meaning case. The first is creating new contexts and ideas from pre-existing works of art without alternating those images. The second perspective is when someone uses cultural pieces with a significant meaning introducing them into a new context. (“Appropriation and Design: A Tale of Two Concepts”, n.d.) In the case of this thesis, the first approach was used. The images of the film were taken unaltered and were put in a new design, which was the book. Considering the case of appropriation, I kept on thinking about the fact of the copyright, by thinking how I should act if this work was destined for publication. Of course, all the necessary rights should have been requested from the creators. In my case, I didn’t use somebody else’s work to attach a different meaning to it, but I kept the message and I changed the medium. So, I’m not quite sure if “appropriation” as a term suits properly for my project.

#### 4

Andy Warhol who was one of the most famous appropriators of art, lost a case against photographers that objected against the use of their work, but won the case of the Campbell’s soup. (2018, April, retrieved from <https://www.interaction-design.org/literature/article/appropriation-and-design-a-tale-of-two-concepts>)



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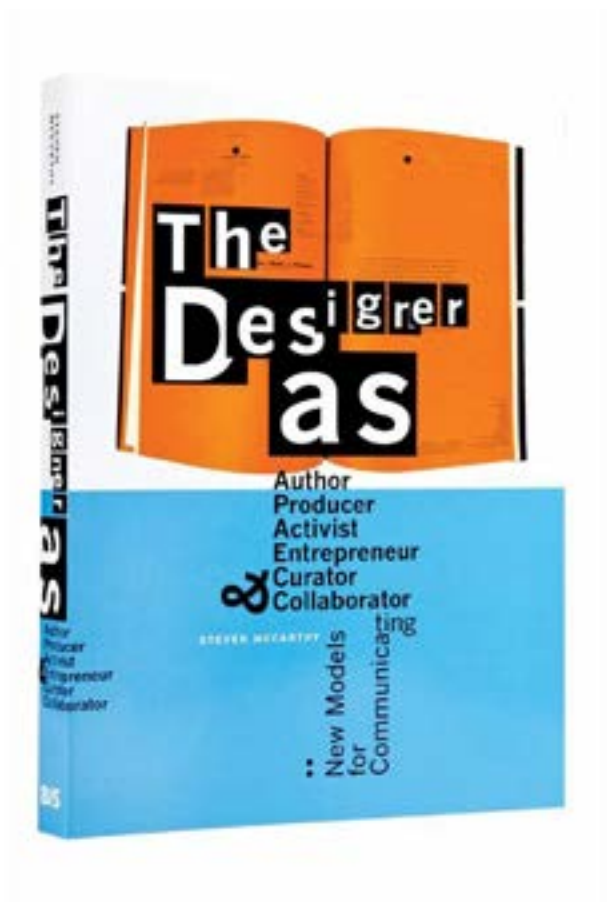
Andy Warhol - Campbell's soup.



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Marcel Duchamp readymades.





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The Designer As...: Author, Producer, Activist, Entrepreneur, Curator, and Collaborator: New Models for Communicating - Steven McCarthy

# DESIGNER AS AUTHOR

*Initiatives in Design*

As a subject that came up during my research, I would like to place here some information about it.

*The author = authority.*

*“What difference does it make who designed it?” (Rock, 1996)*

## Creatives and authors

Steven McCarthy<sup>5</sup> gave a description of “*the designer as author*” in 1996 that follows the concept that the designer is recognized as an essential existence between his works, as he/she is an individual that plays an important part in the creative process but also in the communication of messages. The personal views of the designer are integrated in his self-authored works and so on, he/she has to balance many aspects, like emotion, political statements, his/her point of view.

*“The content, the subject, the message” may come from personal experience, inspection, study. Self-authored work also employs the designer as writer and gives him the opportunity to integrate his/her identity more strongly and accomplish greater identification with the content that “also comes with increased visibility and responsibility.” (McCarthy, 1995)*

## Creator vs Author - What’s the difference?

First of all, approaching creation in a more “authoritarian” way, gives the opportunity to a field, like the one of graphic designers, to expand their range into practices that are related more with the conception of the message, than its communication.

We usually use the word “creator” to describe a person that approaches his/her works in a way that is not necessary to show his/her background but things like inspiration, approach or aesthetics matter the most.

Barthes introduced some ideas related to the critical thought and Foucault from the other side spoke about more practical issues of the author like origination and norms of authorship.

The truth is that the presence of the author in the creative process indicates a dominance over it. The rhetoric of the authorship in general includes any self-motivated work, but artists should be careful when they express as activists, as activist work should be clearly portrayed throughout their attempt.

A wide range of designers, like Josef Müller-Brockmann and Rudy VanderLans, Paul Rand and Eric Spiekermann, William Morris and Neville Brody, Robin Kinross and Ellen Lupton have worked as graphic authors; they have

5

Steven McCarthy is a Graphic Design professor and author in University of Minnessota, USA.



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Irma Boom takes over everything in her work, having the role of the author and the designer on the same time.

written and published work about design. The innovative process of making your voice being heard requires also a methodical work. For example the division of the activities into editing, writing and designing helped in maintaining an order in everything and came out as completely necessary. Some of them may have a double role in their career and not being only related directly to design.

Moreover, the design community neglects the illustrated book, that is considered as part of the generation of creative narrative. Childrens' books have been one of the most favourable medium for the author/artist, as many illustrators have used the book in entirely imaginative ways and generated significant pieces. (Rock, 1996)

*“Designers also trade in storytelling. The elements we must master are not the content narratives but the devices of the telling: typography, line, form, color, contrast, scale, weight. We speak through our assignment, literally between the lines.” (Rock, 2009)*

### Conclusive questions

In the end, do designers receive the appreciation they deserve as an important part of the creative team? As Michael Rock described in his article “Designer as Author” in 1996, designers started to enter the authorship in order to gain fame and recognition. In another article he published later “Fuck Content”, he tried to explain that the content also is important and not everyone should be an author. (Casonato, 2012)

Ellen Lupton, in 2004 spoke about seeing the designer “as a producer” that has a wider range from seeing him/her just like an author. She makes a reference to Walter Benjamin’s ideas and she explains that authorship makes the designer rethink his/her role by mentioning also Benjamin’s sociopolitical orientation. (Lupton, 2004)

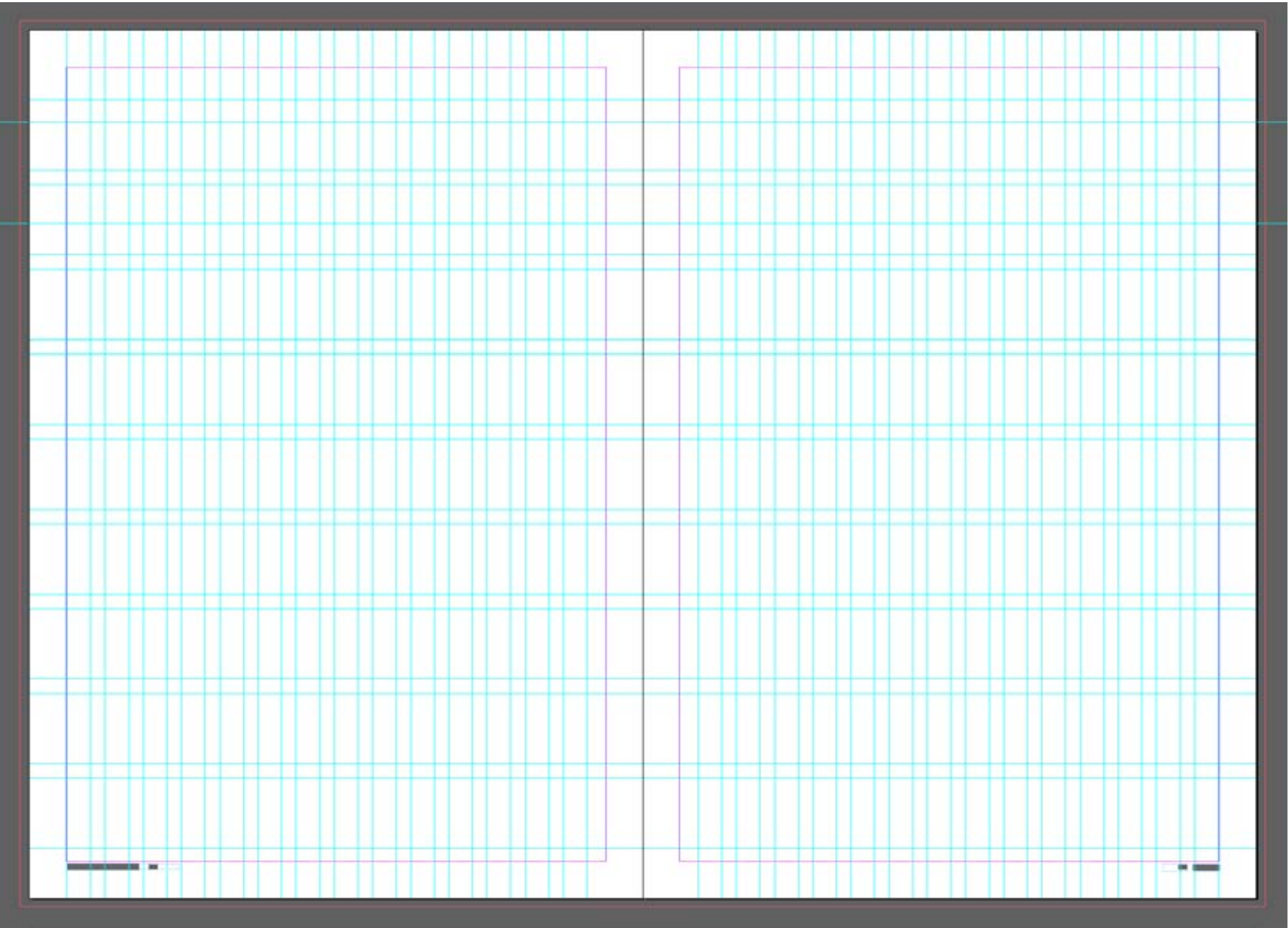
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# THE GRID

*The layout background*



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A screenshot from the grid I used to make the final project. My grid has many columns in order to be more flexible with the use of different sizes of text and image and their arrangement in the space of the page. I realized that making the grid was one of the hardest part of the creative process, as I changed my mind a lot of times and I had to come up with one solution to apply it everywhere in the book. I made several calculations for the rows and the columns and I ended up with a solution that is not symmetrical with the margins of the page in the vertical axis but it is in the horizontal.



It's not about  
the story.  
It's about the  
storytelling.

*A film-to-book approach based on the film  
of Wes Anderson "The Grand Budapest Hotel"*

## THE FINAL PROJECT

*Pictures of the book*

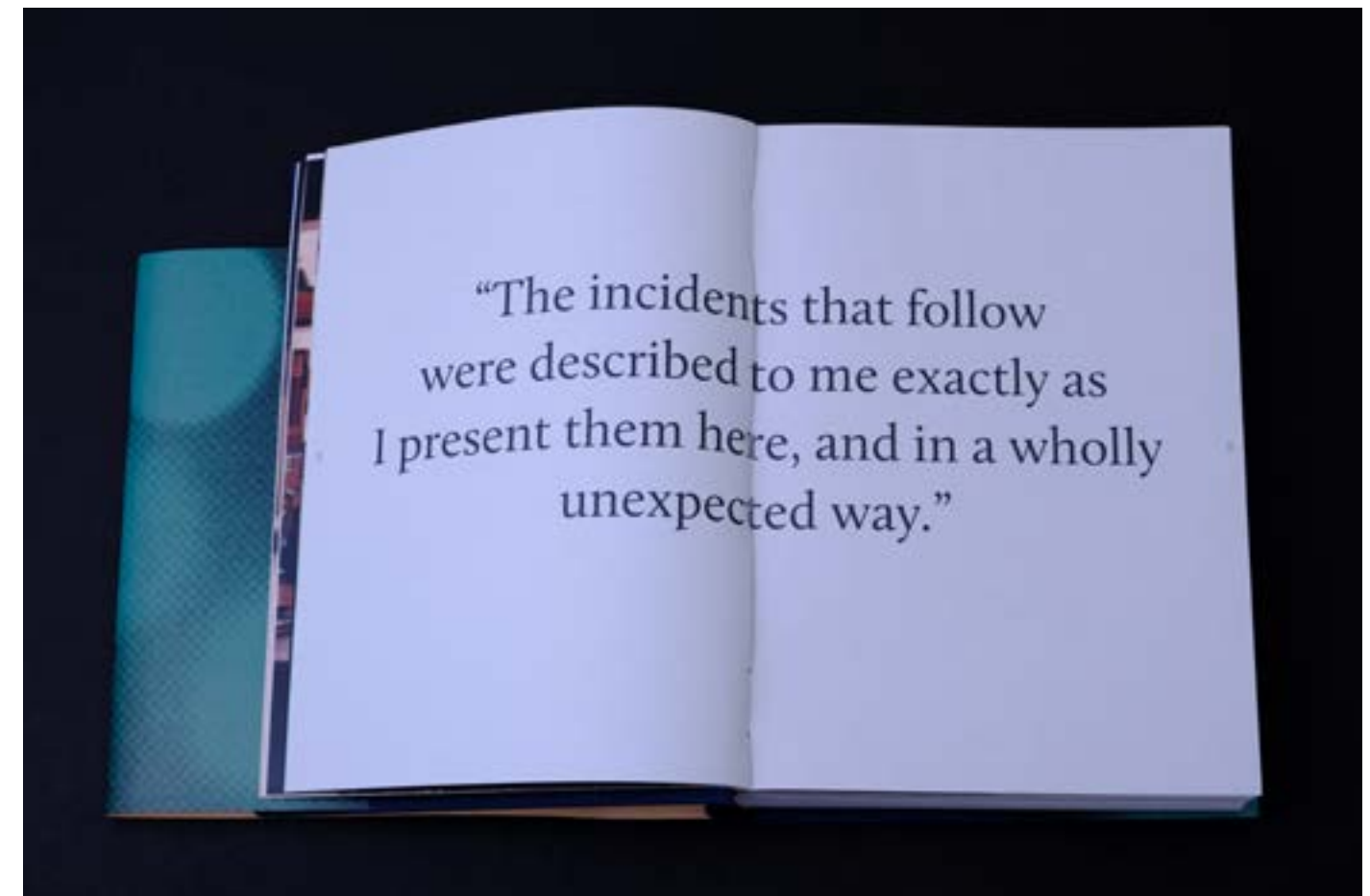
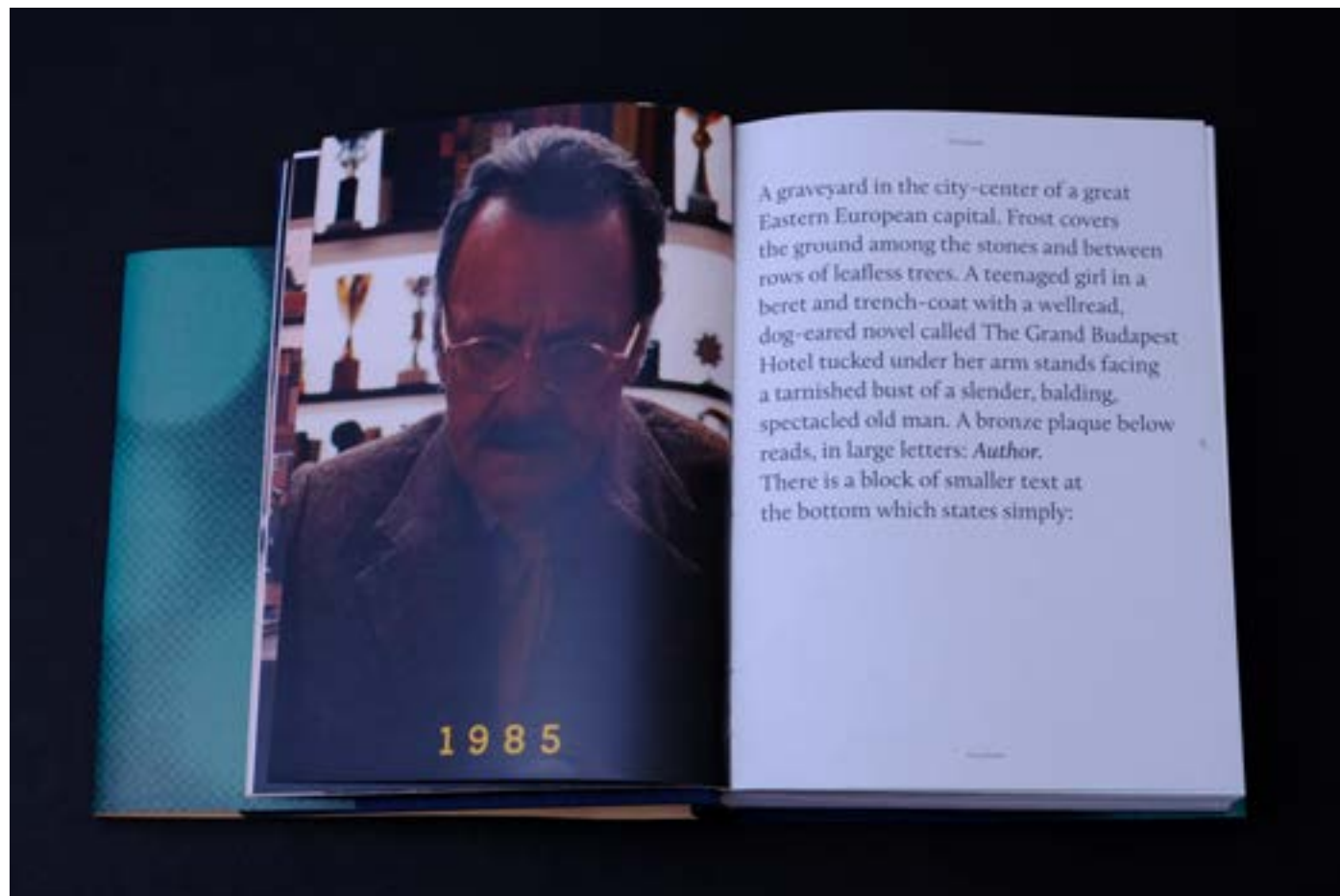
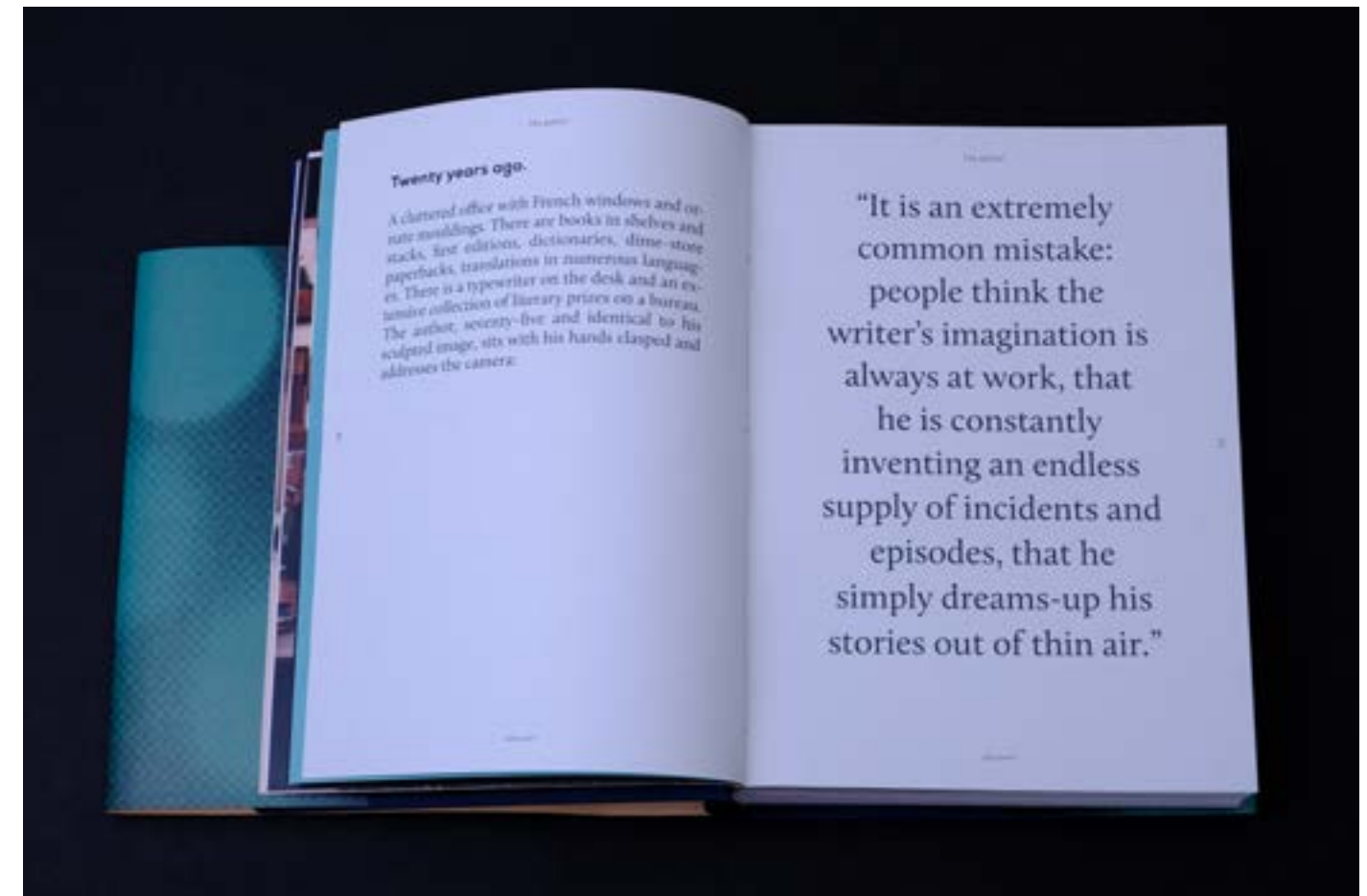
It's not about  
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The author



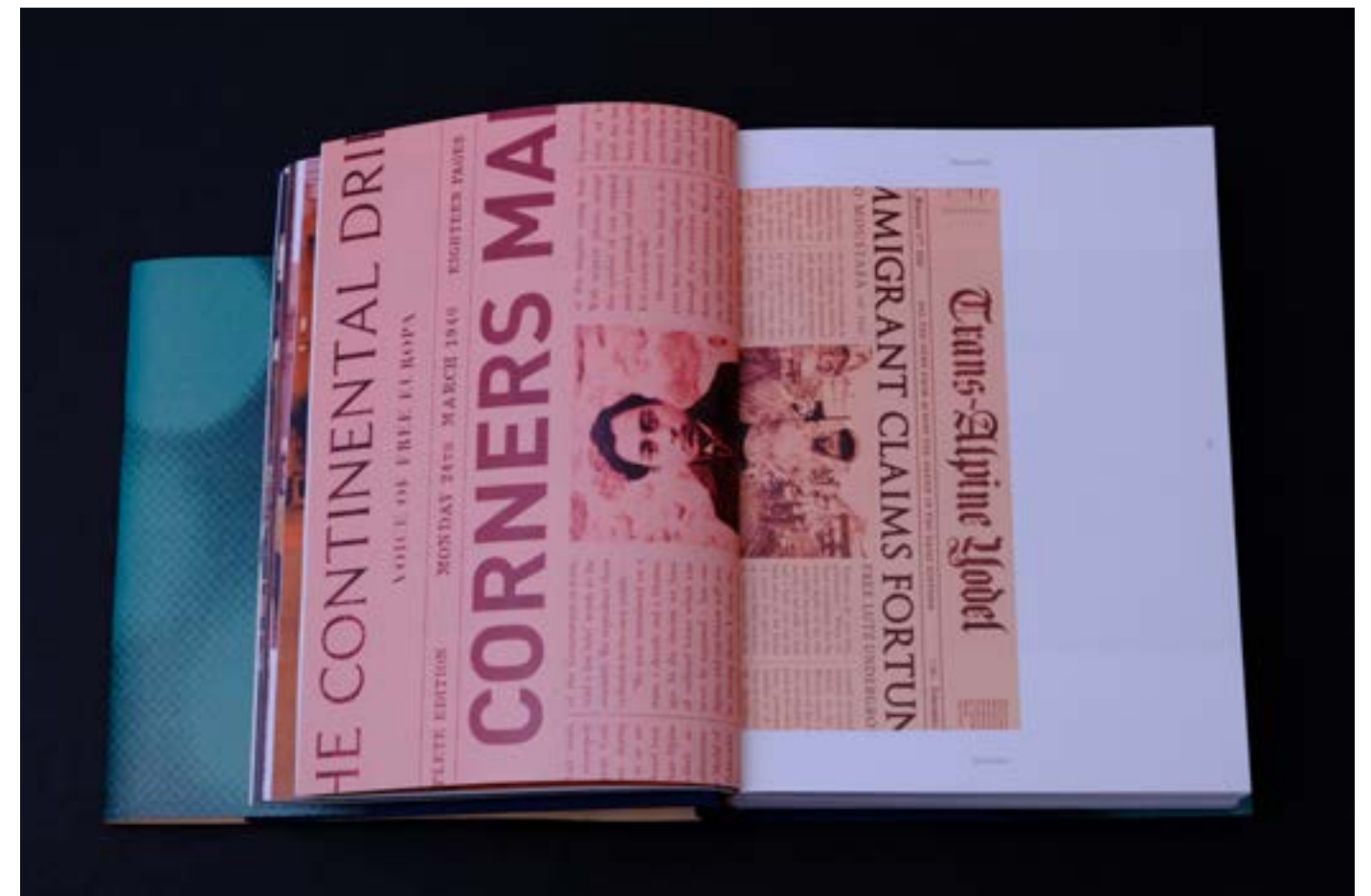
Early years

The author

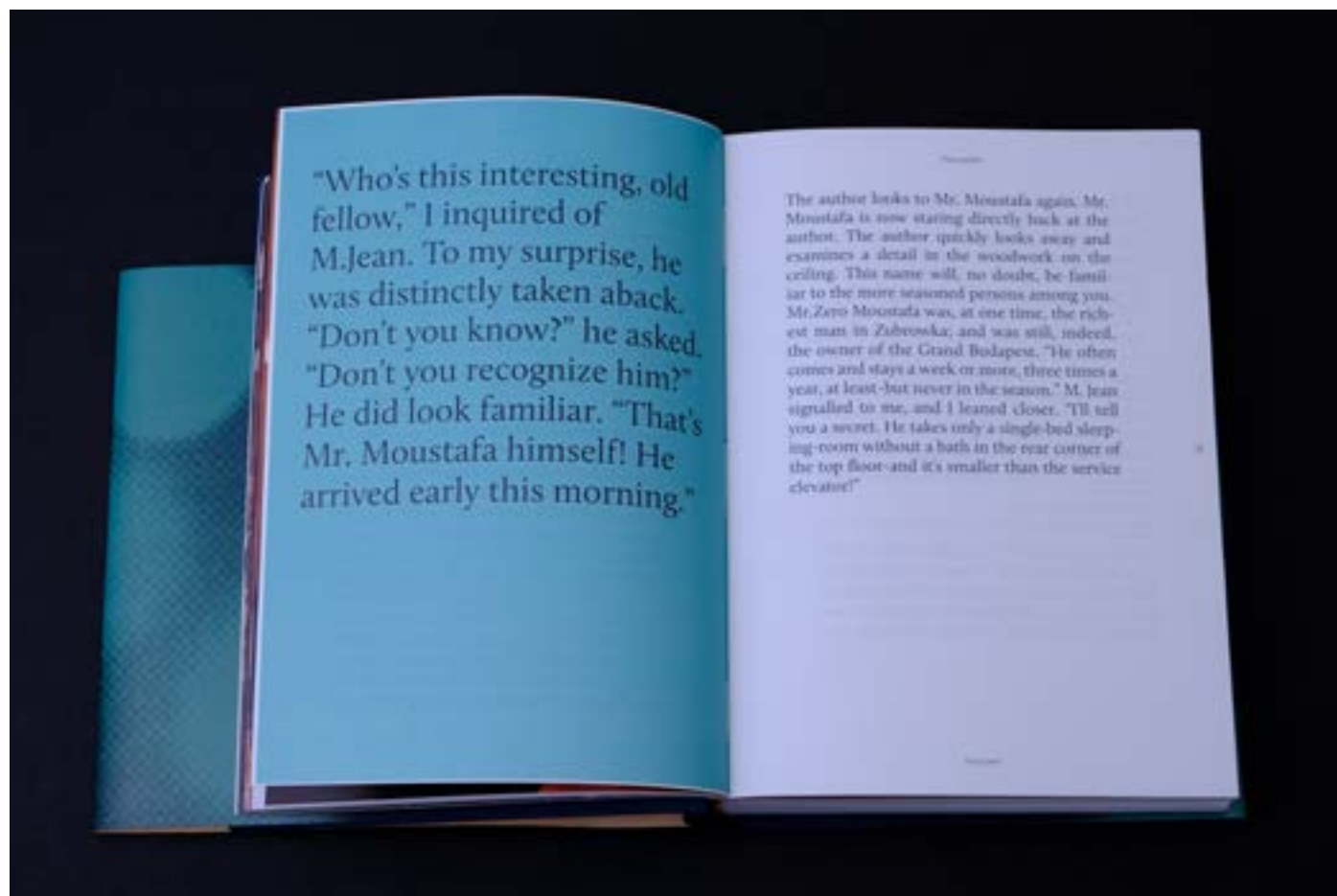


Early years













## LET IT BE KNOWN

Form D

*The Bearer of this Document shall be Permitted*  
**FREE AND UNMOLESTED TRAVEL**  
Throughout the Zubrowkian High- and Low-lands

On the Personal Authority and Decree of

*A.J. Henckels*  
Signature

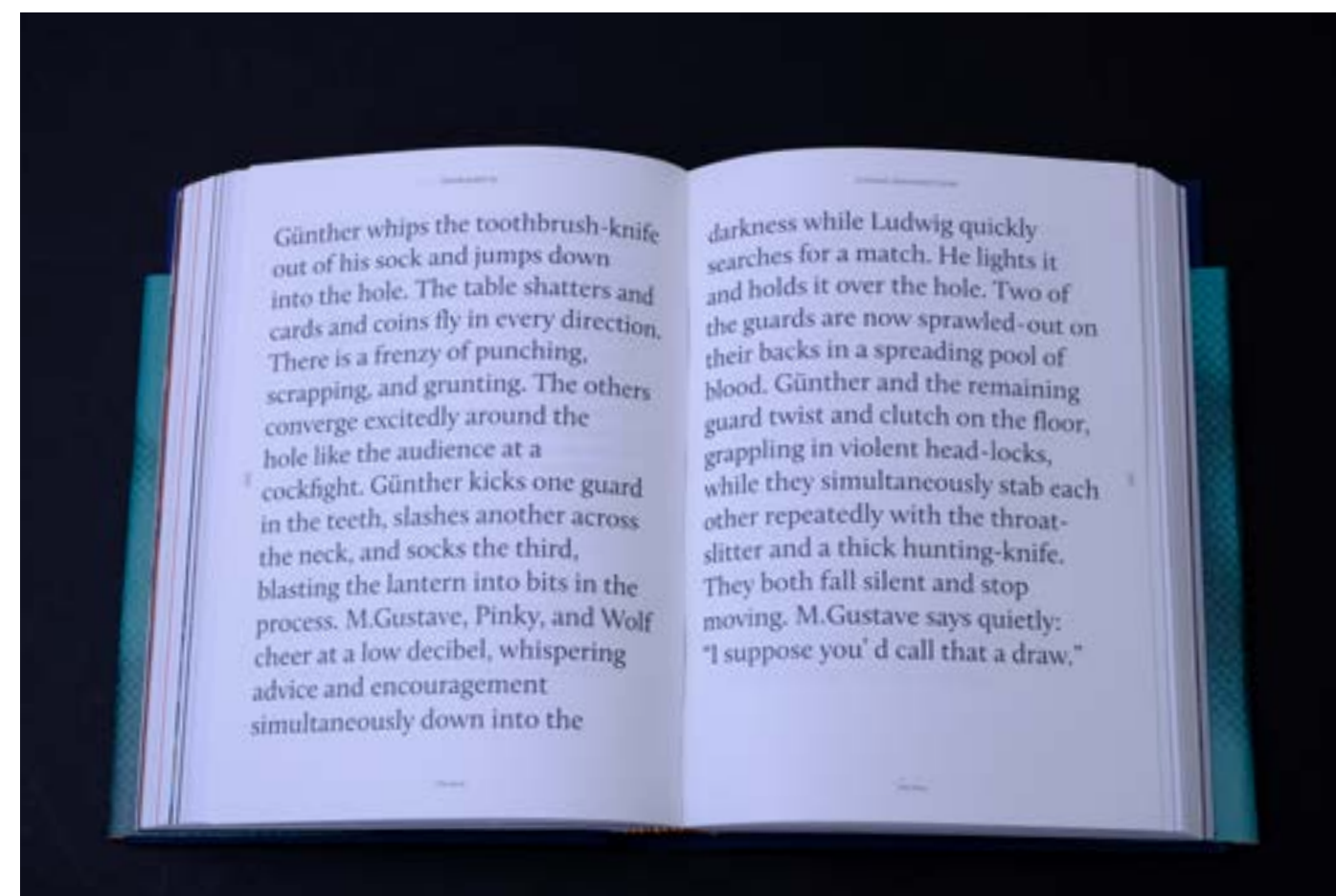
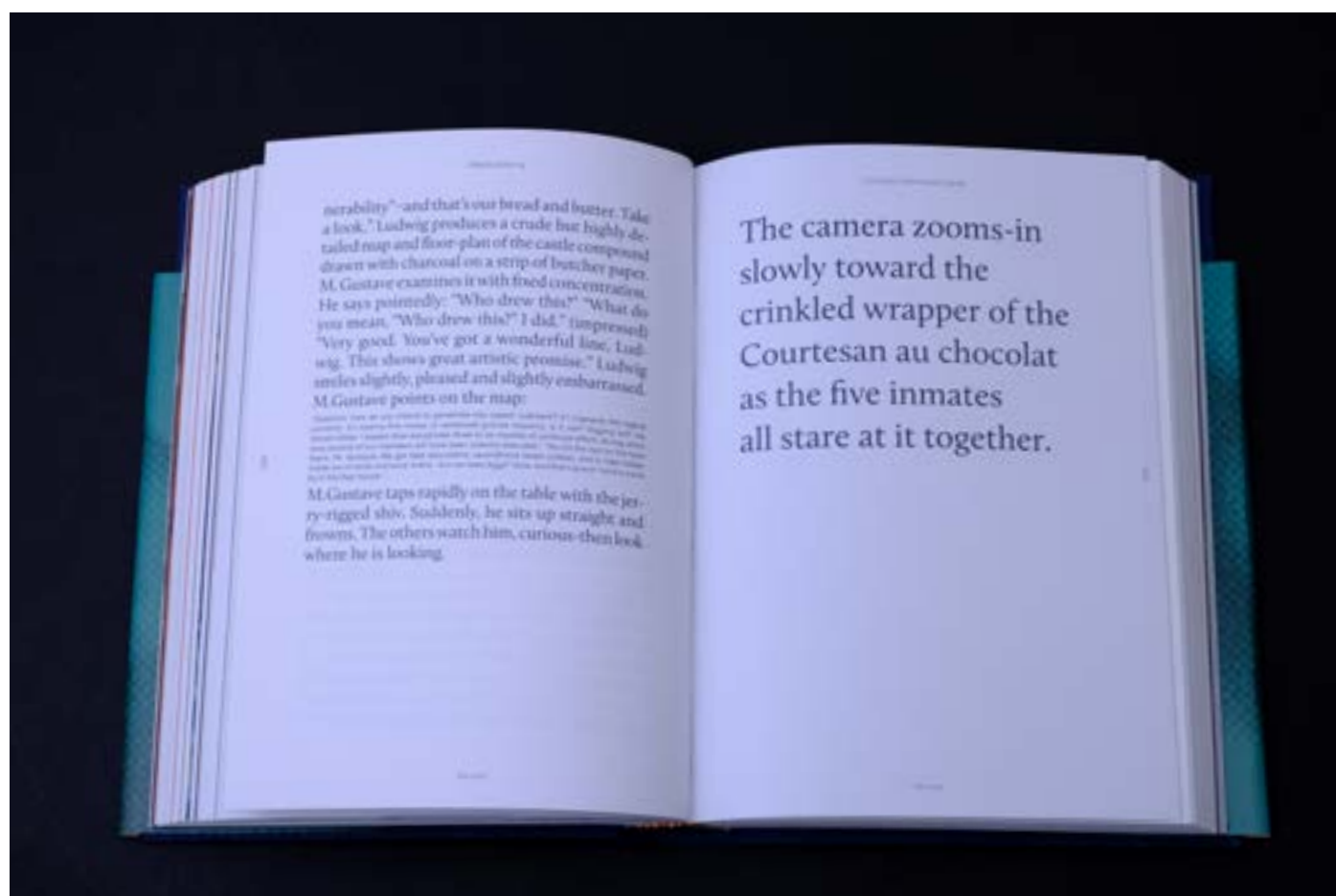
INSPECTOR A.J. HENCKELS  
**LUTZ POLICE MILITIA**







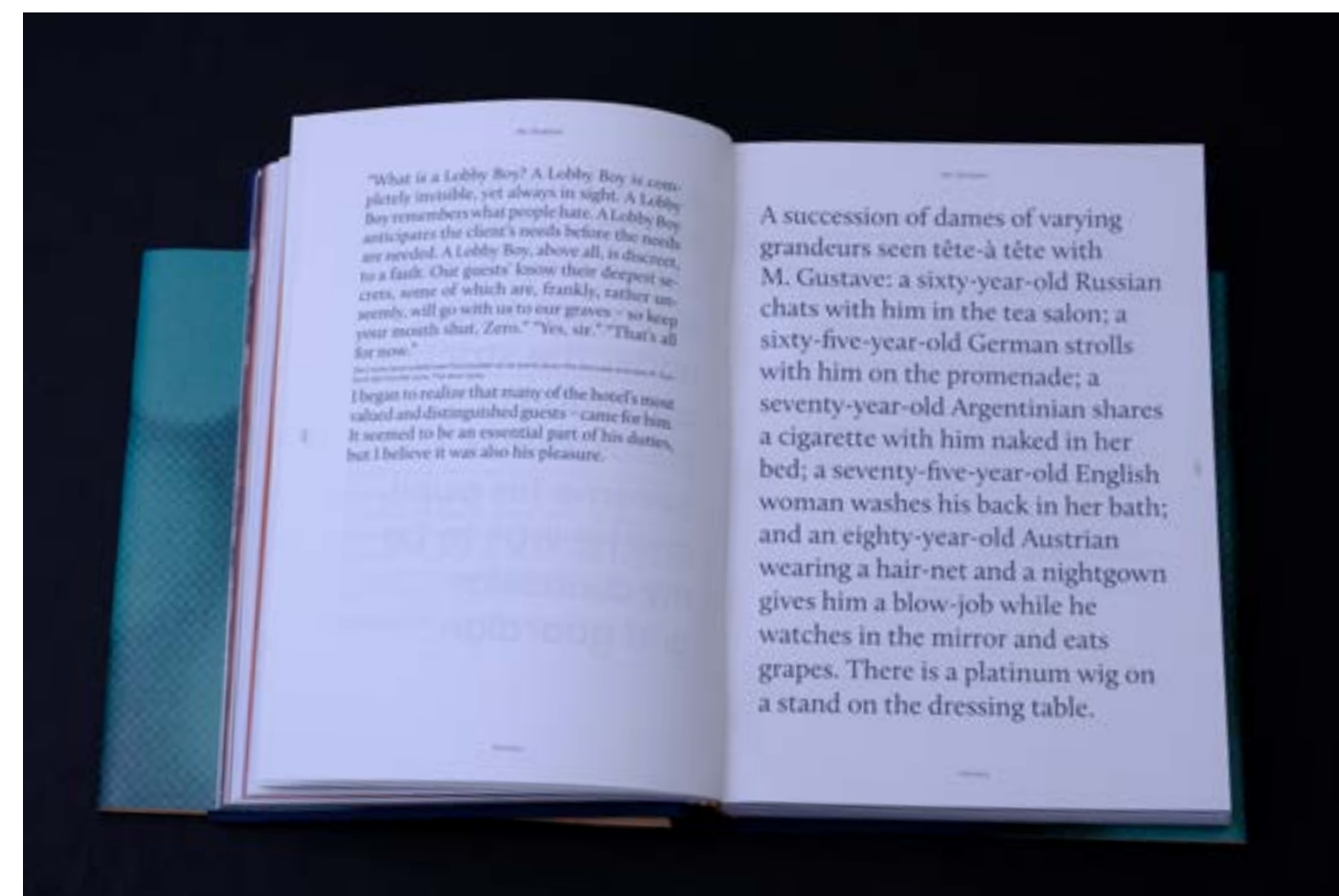
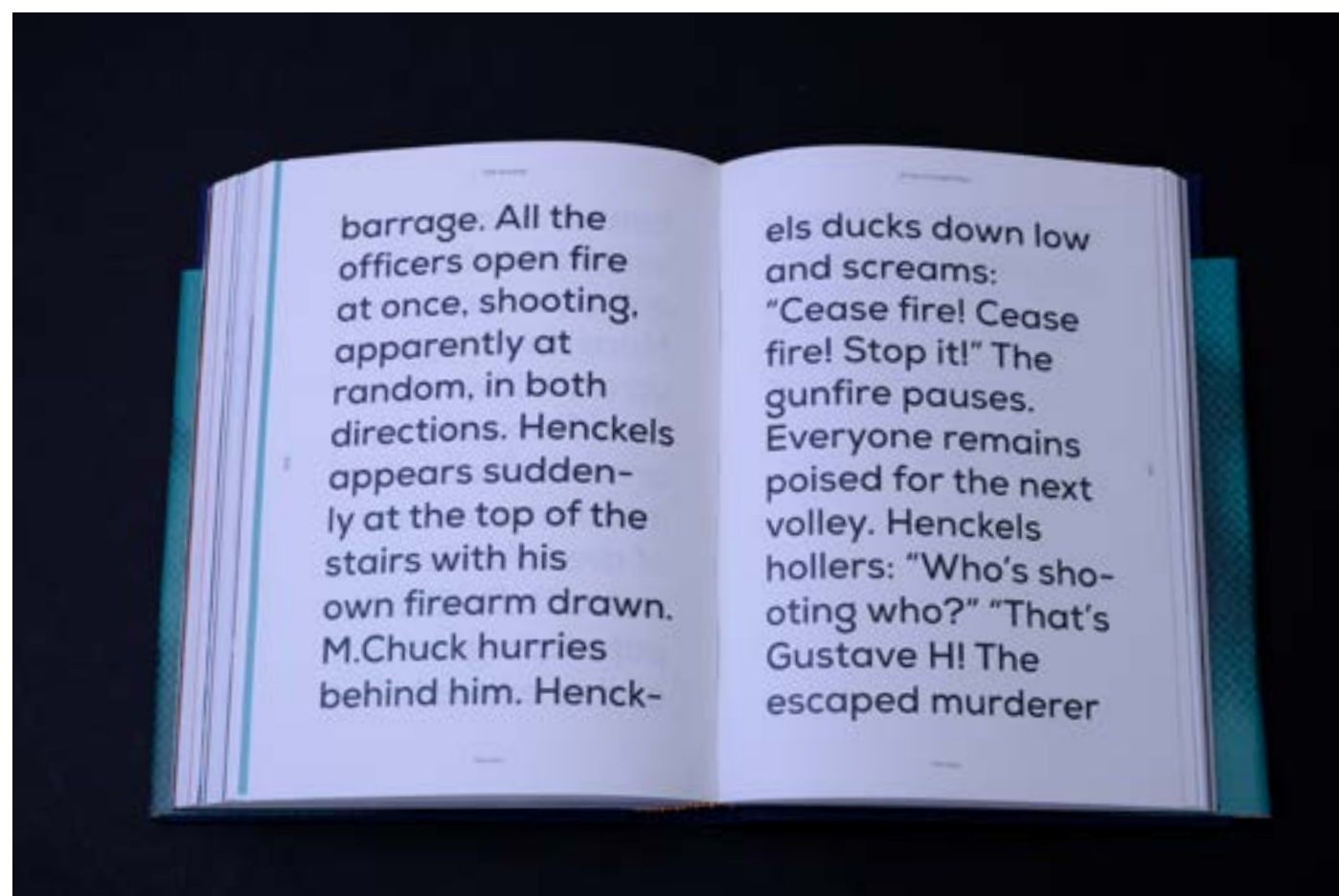
















Typeface: Calluna

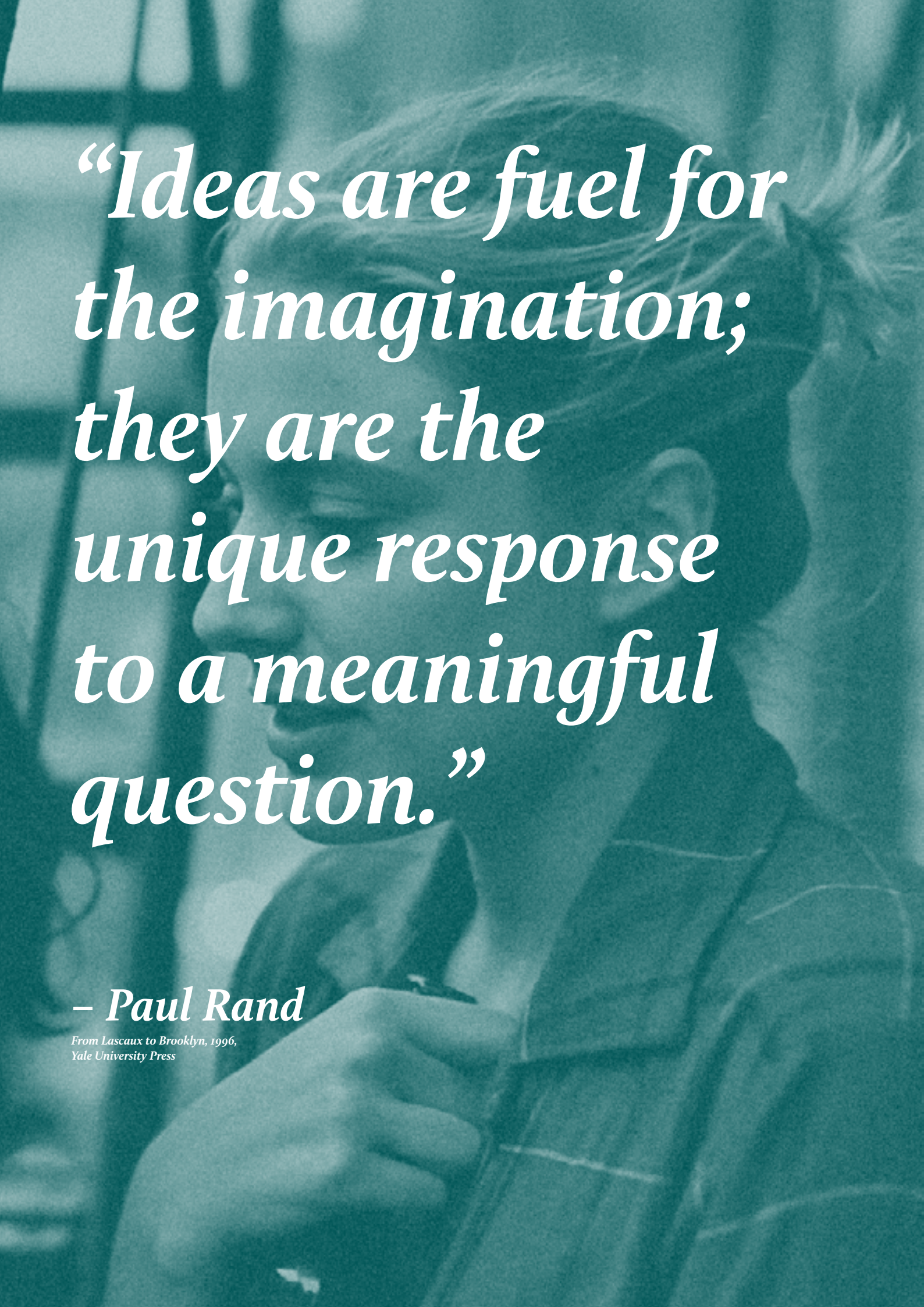
**TYPEFACE: JEAN-LUC**

by Atelier Carvalho Bernau,  
<http://carvalho-bernau.com>

*(Created for the 2010  
birth anniversary of  
Jean-Luc Godard)*

The pictures used for the  
layout are from the film  
*Frances Ha* (2012)  
by Noah Baumbach

Printed in  
MacArt. (Athens)



*“Ideas are fuel for  
the imagination;  
they are the  
unique response  
to a meaningful  
question.”*

*– Paul Rand*

*From Lascaux to Brooklyn, 1996,  
Yale University Press*



